

# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1879.

### THE LONDON MUSICAL SEASON.

By HENRY C. LUNN.

THERE is an old saying that when matters are at their worst they are certain to mend. As we see at present no signs of "mending" in the conduct of our two lyrical establishments, we may conclude, therefore, that operatic matters are not yet "at their worst." But those who, like ourselves, have watched year after year the manner in which these fashionable institutions of the country are managed, can scarcely credit the possibility of their ever exercising less influence upon art-progress, or ever appealing more feebly to persons whose musical desires soar beyond the pleasure of hearing a few pet vocalists "fully sustain their reputation," or of sitting in judgment upon those who have either not arrived at their prime, or passed too many years beyond it. We are perfectly aware that whenever operatic lessees are urged to produce anything worthy of the name of artworks, they are ready with the answer that such compositions would "not pay"; but may we ask whether, for example, the weak opera of an amateur Marquis—which was played twice during the last season at the Royal Italian Opera to thoroughly uninterested audiences—was selected on the supposition that it *would* pay? Surely good music might be tried with at least a thorough confidence that it cannot effect more disastrous results. It is true that at the same establishment some amends was made for this failure by the production of Massenet's "Roi de Lahore"; but at Her Majesty's Theatre not a single novelty has been given, although Boito's "Mefistofele" and Gluck's "Armida" were promised in the prospectus of the season. It may be said that there is little "novelty" amongst the lyrical works of the present day worth presenting to a London audience; but, even acknowledging this, there are certainly operas by many of the greatest composers almost entirely unknown which would assuredly be as much welcomed in England as they are in other countries. The truth is that the inaction of operatic lessees is simply due to the supineness of the subscribers, who care not, provided they can "go to the Opera" and hear their favourite singers, what works are placed before them; and until, therefore, these establishments are supported by supplying the wants of the musical public, we can scarcely hope for any substantial reform.

The successful first appearances of the season at the Royal Italian Opera have undoubtedly been those of Mdle. Turolla and M. Lassalle; and, although the first-named artist has yet to gain experience, there can be no question that she possesses both talent and intelligence of a high order. M. Lassalle has at once taken his position in this country as one of the best baritones on the stage; and his appearance next season will, we are certain, be anticipated with pleasure. With the exception of M. Gailhard, whose singing and acting as *Mephistopheles* in "Faust" and *Leporello* in "Don Giovanni" created a highly favourable impression, no permanent effect has been made by any of the new-comers; and we are left, as usual, to wonder why they ever appeared. Of course the absence of Madame Albani was a serious disappointment both to the subscribers and the public, but Madame Patti continues a powerful attraction, and Mdle. Heilbron and Madame Cepeda have been cordially received throughout the season. Special

praise too must be given to Mdle. Valleria (previously identified with Her Majesty's Theatre), who has completely won the sympathies of the Royal Italian Opera audiences, her singing in every part she has attempted eliciting warm and well-deserved marks of approbation. Mdle. Thalberg has retained, but scarcely advanced, her position in the company; and the tenors—Signori Nicolini and Gayarré and M. Capoul—and baritones—Signori Graziani and Cotogni and M. Maurel—so long associated with this establishment, have rendered valuable services during the season. Why Gounod's "Polyeucte" was not produced we are as much at a loss to know as why "Les Amants de Vérone" was produced; but Massenet's opera—Italianised as "Il Re di Lahore"—achieved a fair amount of success, due certainly as much to the excellent scenery and groupings as to the merit of the music. Signori Bevigiani and Vianesi have proved themselves able Conductors, although, as we have often said, we should prefer that the artists should not be under two masters in one season; and both band and chorus have, on the whole, showed signs of improvement. Everybody must, we are certain, sincerely feel the loss of the lessee who for so many years most zealously and conscientiously ruled the destinies of this establishment; but we are bound to say that the duty has been bequeathed to trustworthy and efficient hands, the arrangements of the house, both before and behind the curtain, exhibiting every indication of judgment and good taste.

At Her Majesty's Theatre the return of Madame Christine Nilsson has materially strengthened the company, although, considering that Mesdames Gerster and Marie Roze, Mdles. Minnie Hauck and Kellogg were also engaged, Mr. Mapleson was already rich in *prime donne* during the season. Mdle. Vanzandt and M. Roudil may be mentioned as the only new-comers who have sustained the favourable impression produced upon their first appearance. M. Roudil, especially, having fully proved his right to a foremost rank in the profession, both as a singer and an actor. Mdle. Tremelli has materially strengthened the position she gained last season by her excellent singing as the *Capraja* in "Dinorah"; and the services of Madame Trebelli, Signori Campanini, Fancelli, Galassi, Foli, Del Puente, &c., have been as valuable as ever during the season. The production of Verdi's "Aida"—upon which an enormous sum of money must have been spent—is the one promise in the prospectus of the season which has been redeemed. Gluck's "Armida," Boito's "Mefistofele," and Wagner's "Rienzi" may probably reappear in next year's programme, to be again ignored without one word of explanation; but it can scarcely be expected that this course of action can be persevered in without serious detriment to the character of the establishment. The band, under the direction of Sir Michael Costa, has been excellent throughout the season; and the chorus has evidenced the effect of careful and skilful training.

The Crystal Palace Saturday Concerts still hold the place in public estimation which so many years ago they legitimately won; and although we cannot award the same praise to the vocal as to the instrumental portion of these entertainments, there are certainly signs of improvement. During the past season the Concerts have been highly interesting, and the rendering of the orchestral works, under the skilful direction of Mr. Manns, scarcely short of perfection. We must also make favourable mention of the Alexandra Palace Concerts, the attractions of which are amply sufficient to ensure large audiences. The band is much improved; and in the selections good music is now rather the rule than the exception.

Whatever strictures we may have felt it our duty from time to time to pass upon the Sacred Harmonic Society, there can be no question of the very great benefit it has conferred upon art by directing public attention to the grand sacred compositions at a period when there existed no institution especially devoted to the performance of these works in England. We are glad, therefore, to find that the reports of the demolition of the building so many years identified with this Society are unfounded, and that Exeter Hall—let us hope with some improved method of egress—will be reopened next season for the usual series of concerts.

The usual eight concerts have been given by the Philharmonic Society; but no positive novelty has been introduced during the season. Whether, with the powerful rivalry now existing around it, this Association—which it should be remembered was at one time the only high-class musical institution in England—can continue its career by placing the standard compositions before its subscribers year after year, becomes a question worth serious pondering by the directors; but certainly Mr. Cusins has laboured hard this season to secure an efficient rendering of the works selected, and on the whole has been more successful than usual. Meanwhile the "New Philharmonic" concerts seem to have entered upon a new lease of life since the conductorship has been placed solely in the hands of Mr. Ganz; and we have little doubt that they will now obtain increased patronage. Little need be said of the Monday Popular Concerts, for the object which their promoters originally had in view has been steadily maintained, and each succeeding year has therefore more firmly established them as an institution of the country.

The "Bach Choir" appropriately commenced its season with a performance of the now familiar Mass in B minor; but at the second concert Bennett's "Woman of Samaria"—the great merits of which do not seem to have recommended it to any other London Society—besides several compositions almost new to an English audience were given, the rendering of all these works, under the able guidance of Mr. Otto Goldschmidt, affording ample evidence of the care bestowed upon their preparation. The concerts of Mr. Henry Leslie's Choir are annually looked forward to with much interest by all lovers of delicate part-singing; and if there really be any truth in the rumour that they are about to cease, the regret, we are convinced, will be sincere and widely spread. It should be recollected that Mr. Leslie was the first person who ever attempted to train a body of English singers to the perfection attained by some of the German choirs, and his influence has materially advanced chorus-singing in this country. We sincerely hope that we may have many more seasons of the concerts he has so successfully organised; but should Mr. Leslie retire from the scene of his labours, he retires with honours most worthily won, and may have the satisfaction of feeling that he has not only fairly established a fame, but that he has been of real service in the art to which he has earnestly devoted himself for so many years.

The success of the "Orchestral Festival Concerts," although perhaps scarcely satisfying the promoters in a pecuniary point of view, proved beyond doubt that there is a select public in this country ready to appreciate whatever is really good either in executive or creative art. But English people are slow to receive impressions; and it was not therefore until the later concerts that the attendance was at all satisfactory. Certainly for purely orchestral concerts the name of Wagner appeared too often in the programmes, but some of the grand compositions of

Beethoven and others were also included; and the fine performance of these works, under the excellent conductorship of Herr Richter, amply compensated for some few defects observable in the selections. We are glad to find that these concerts will be resumed at St. James's Hall next season, when Beethoven's eight Symphonies are to be performed in regular order, and that an extra concert will be given at the Albert Hall for the performance of the same composer's Choral Symphony.

The selections of modern works at Madame Viard-Louis's Concerts have proved to us that "variety" is not always "charming"; for certainly amongst much music worthy of a hearing, we have had some compositions which we could willingly have spared. The performance of many of the standard orchestral works by the fine band, under Mr. Weist Hill, is always a powerful attraction at these concerts; and although we cannot conscientiously admit the *beneficiaire's* claims to the rank of a great pianist, she is much to be commended for her earnestness of purpose and artistic feeling. An announcement is made that it is the intention of Madame Viard-Louis to resume her concerts in October; and as the rendering of the compositions of the great masters is so important a feature at these performances, it will be advisable when comparatively unknown works are introduced into the programmes that they should have a higher claim upon our attention than the mere fact of their novelty.

The intimation that Professor Ella feels compelled, in consequence of failing health, to resign the Directorship of the "Musical Union" is, we fear, equivalent to an announcement that the Union itself will cease to exist after the present season; for certainly it is solely through his individual exertions that it has prospered for so many years. It has always been an exclusive little *coterie*; and should the concerts be discontinued, the last remnant of the many aristocratic assemblies which helped to nurse music in its infancy in this country will have passed away; not, however, to the detriment of the progress of the art now that it is no longer in its leading-strings.

The Concerts of the Royal Albert Hall Choral Society, under the skilful conductorship of Mr. Barnby, have been amongst the legitimate attractions of the season; and, apart from the performances given by established suburban choirs—at the head of which must be placed those of the Borough of Hackney Choral Association, conducted by Mr. Ebenezer Prout—many new choral Societies have sprung into existence and already appealed to public criticism. The most important of these is the London Musical Society—of which His Royal Highness Prince Leopold is the President, and Mr. Barnby the Conductor. At the first private concert of this Association given at St. James's Hall, Goetz's 137th Psalm and other little-known works of much interest were performed, the rendering of all these compositions fully evidencing the excellent training of the choir. We must also mention the Hampstead Choral Society, under the direction of Mr. Willem Coenen, which, although only very recently formed, has given a public concert at the new Vestry Hall, Haverstock Hill, the programme including Schubert's "Song of Miriam" and Weber's "Jubilee Cantata."

Since our last *résumé* of the season the Carl Rosa Opera Company has again proved how very many music-lovers are attracted by the representation of lyrical works sung in the language of the country. If, as we believe, it is necessary to accustom the public to Operas in English before we can hope to establish English Opera, we have to thank Mr. Rosa most sincerely for the good work he has already done. We thoroughly believe that, so far from being a mere

speculative *impresario*, he is earnestly labouring to establish a National Opera, and that for the cause he has at heart he is willing to devote both time and money. All musicians, therefore, should lend him their best support; and we have little doubt, from the experience of last season, that when next he appeals to us our confidence in his good intentions will secure for him an increasing share of patronage and appreciation.

We have in some former remarks upon the London Musical Season alluded to the decline of "Benefit Concerts," and the increase of those especially organised for the performance of works both orchestral and choral. Gradually, however, we see the former of these again creeping in, but—as if in acknowledgment that concert-rooms are scarcely suited for their requirements—in the private residences of the aristocracy. Now there can be no possible reason why any individual should not lend his drawing-room for a concert, but it can scarcely be a question that the practice is deteriorating in its effect upon art. In a public concert-hall, however formidable may be the list of patrons, a musical performance can never assume the air of a friendly party; but in a dwelling-house the very feeling of the room in which the concert is given being "kindly lent for the occasion" induces a sensation of restraint upon the audience; and, as tickets cannot be sold at the doors, there is very great danger of private influences overruling public requirements. To help an artist forward is a legitimate exercise of the power of wealth and influence; but patronage may become tyranny in disguise.

The growth of Oratorios and other sacred works as a portion of the service in our churches has been remarkable during the past year, and it is evident that the custom has taken deep root in this country. The introduction of Bach's "St. Matthew Passion Music" by Dean Stanley into Westminster Abbey had no doubt a powerful effect in urging forward this reform, for when so eminent an authority not only countenances this innovation but preaches a sermon on the occasion eloquently advocating the principle, it may reasonably be imagined that such an example will be extensively followed. There are many works still left untouched eminently fitted to deepen the religious feeling of a mixed congregation, and we trust that persons interested in the cause will use their best efforts to bring some of these forward with the least possible delay.

When we find that in passing through our principal streets the titles of "sensational" songs and contents of periodicals, to which it is unnecessary further to allude, stare us in the face—that on our stages mere realistic dramas obtain the ascendancy, the most exciting scenes in one of which are where two women throw pails of water at each other, and the hero dies slowly of *delirium tremens*, with a bottle of brandy in his hand—it is not to be wondered at that the feeling should creep into our music, and that a composition performed at a concert during the season—not only applauded, but redemanded—should be a sepulchral "dance" in which is introduced an imitation of the rattling of the bones of skeletons. Whether the instrument expressly used for this purpose, which we understand is called the "Xylophone," will ever occupy a permanent place in our orchestras we cannot say; but, if so, we see no reason why many others constructed to emit equally repulsive noises should not be included. The truth is that "descriptive composers" and "higher developed" executants will, if we allow them, rapidly drive pure music from our concert-rooms; and it is the duty of all who feel the real mission of art to protect it from its enemies. Change is not always progress;

and there is danger of mistaking decay for development. To the cool and trained judgment, however, of those who, whilst upholding the worth of those grand works which have placed music in its present high position, are fully prepared to admit that more modern ones may contain an equal amount of merit—though constructed upon other models—the subject may safely be confided; for, however either creative or executive musicians may obtain temporary notoriety by pushing their views almost to the verge of absurdity, the principles of the art have too deep a root in human nature to allow of their being ruthlessly destroyed, and our faith therefore remains as firm as ever in the future.

### SOME ACCOUNT OF THE CLAVICHORD, WITH HISTORICAL NOTICES.

By CARL ENGEL.

(Continued from page 359.)

We arrive now at a specimen illustrating the construction of the earlier clavichords, marked as—

#### CLAVICHORD No. 4.

Before describing this curious relic, it will be necessary to explain the German terms *gebunden* and *bundfrei* as they are applied to the clavichord. The German word *Bund* has many meanings. In music it signifies a fret, or division on the finger-board of a stringed instrument by which the intervals of the scale are fixed. About three centuries ago, not only the lute and similar instruments on which the strings are twanged, but also the various viols played with a bow were provided with frets. The *gebundene Klavier* has more than one tangent acting upon the same string, the different intervals being produced by the tangents touching the string at different places. The tangents represent the frets, inasmuch as they occupy the places beneath the strings where the frets would be if the clavichord had a neck with a finger-board.

A clavichord which has a string (or a pair of strings tuned in unison) for each tangent is called *bundfrei*. Of this kind are the three specimens which have been previously described. The reader will probably observe that the arrangement of the tangents and strings in these specimens is more simple, and seems to suggest itself more readily, than the arrangement which anteceded it. Most likely the question will occur to him: How did it happen that the more complicated contrivance was adopted before the other?

In endeavouring to answer this question, I must refer for a moment to the origin of the clavichord; and it appears to me all the more desirable to touch upon this subject, since it throws some light upon the early history of our stringed instruments provided with a keyboard, which, it must be admitted, is still rather involved in obscurity, notwithstanding the learned treatises which have been published on the pianoforte and its precursors.

The invention of the clavichord is attributed to the celebrated Italian musical reformer Guido of Arezzo, who lived in the beginning of the eleventh century. However this may be, a monochord with keys attached to it for the purpose of shortening the string at fixed distances, so as to produce a regular succession of tones on a single string, must have been known to him. The monochord, used during the Middle Ages, chiefly for acoustic purposes, was originally supplied with a movable bridge placed under the string. In the course of time, a key with a tangent was affixed to the monochord, by means of which the string could be sounded more conveniently than before. Subsequently, in order further to facilitate its use, the monochord was constructed with a number of keys having tangents. They served the purpose better







registers, including a piano-stop, a forte-stop, a pianissimo-stop, a lute-stop, a harp-stop, an echo-stop, a pantalon-stop, a flute-stop, &c. Most likely this instrument was a kind of *claviorganum*, or a combination of the clavichord with a spinet and a small organ.

These explanations, which are perhaps longer than some readers care for, will enable musical antiquarians to form a correct judgment of my clavichord No. 4. The instrument was found in a village in the Harz mountains. Of its history nothing is known, except that it had stood unmolested during the last sixty years in the same place from which it was obtained. It evidently dates from the first half of the eighteenth century, probably from about the year 1720. True, its compass, embracing four and a half octaves, thus—



suggests a somewhat later date; but we have already seen that not unfrequently a larger compass than the usual one was adopted, just as is the case at the present day with our pianoforte; and the superior specimens have had a better chance of being carefully preserved than the common ones. However, this argument would stand for little were it not supported by some indisputable facts which will presently be stated.

The instrument measures five feet in length and eighteen inches in breadth. The case is of deal painted brown. Of course, it required to be restrung; the tooth of time had made so great havoc with the strings that only some rusty remnants of them were left. The following notation shows the arrangement of the strings—two in unison for the higher tones, and the addition of an octave string to the unisons of the lowest bass tones. The brackets indicate the tones which are *gebunden* :—

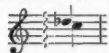


The strings are of thin brass wire; none of them are covered. Their original condition was ascertainable from the remnants left in the instrument. It might

be supposed that the want of separate strings for the semitones marked in the notation with brackets would prove a great inconvenience. This is, however, actually so little the case that a player unacquainted with the peculiar construction of the instrument will probably not soon perceive the contrivance. True, if two keys producing a semitone, like—

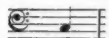


are struck precisely together, only the higher tone of the two is heard; however, the action or mechanism of the clavichord is so simple and instantaneous that the slightest arpeggio from below upwards, thus—



suffices to render both tones distinctly audible, and to convey the impression of their sounding simultaneously.

The reader will observe from the above notation that the lowest octave is provided with separate strings for each tone. This contrivance has always been in use since the sixteenth century, when the compass was gradually extended in the bass below—



Its necessity is explained by Jakob Adlung in the following words, here translated from the German: "But, it may be asked, what is the reason that the lowest tones are always made bondfree (*bundfrei*) and not the highest tones? Would not this contrivance be even more suitable for the treble than for the bass, on account of the harmony, the embellishments of the melody, the *legato*, and various other modes of expression, which are but seldom required in the lowest bass? The answer is, This is very true, were it only possible thus to construct the mechanism. But it must be borne in mind that the greater the distance of the tangent from the bridge, the greater is also the portion of the string which is required for producing a semitone. Therefore, if the bass tones were bound (*gebunden*), the palmulæ would require to be placed widely separate from each other, and they would be in the highest and lowest octaves so much crooked as to be of little or no use. Even with the present arrangement it is impossible to avoid giving many of the palmulæ a very crooked shape in order to contrive the proper distances of the tangents under the strings."

It is rather amusing to notice the objections to the bondfree clavichord advanced by some of the conservative musicians when it was still a novelty. The innovation, they argued, was undesirable, because it would require a great number of strings; the tuning-pegs would stand so close together that the tuning-hammer could not be conveniently applied to them; this could only be remedied by increasing the dimensions of the case beyond the usual eighteen inches in breadth, whereby the instrument would become too clumsy and cumbersome; the advantage of obtaining at once two tones properly tuned, merely by tuning one, would no longer be insured; in short, endless troubles must be the result. These arguments will perhaps remind the reader of those recorded of some opponents to the introduction of the railway: the train was sure to run from its rails unless there were also rails over the top of the wheels; the proprietors of horses would be ruined; and the travellers would have little or nothing for their money, as they would be almost instantly at their journey's end.

In the beginning of the eighteenth century the Germans still constructed the clavichord occa-

sionally with three tangents for some of the strings, so that three different semitones were produced on the same string. Perhaps the instrument of which I purpose now to give some account had the tangents thus arranged; but this is not clearly stated by the German pianoforte-tuner who saw it in a small provincial town in Prussia, and who offered it to me for purchase. Unfortunately he could not immediately comply with my request to procure it; and when he visited the place again where he had seen it, he found that the people to whom it belonged had broken it up for firewood. Nevertheless, considering that this clavichord was somewhat different from those previously noticed, I am sure musical antiquaries will be glad to possess those details concerning it which the dilatory German tuner has transmitted to me.

In all probability the instrument was made about the year 1680. There was no inscription in the case discernible, but there may have been one. The soundboard was thickly covered with dust. It was devoid of strings. The case had the same dimensions as my specimen No. 4, viz.: Length, 5 feet; width, 18 inches; compass of tones,  $4\frac{1}{2}$  octaves. The lower keys (representing the C major scale) were of boxwood, and the upper ones were stained black. This circumstance alone would suffice to assign to the instrument a high age. It may be noticed that the virginal made by John Loosemore in the year 1655, before mentioned, has also keys of boxwood.

The shape of this clavichord appeared so odd to the tuner that he sent me a rough sketch of it, with the remark that the instrument had the appearance of the bench commonly used by the German butchers for chopping meat. The legs were dovetailed and glued to the case. The common chopping-board used by the Germans in making their sausages is somewhat narrower at the back than in front. Also the old dulcimer had this shape; hence its German name *hackbrett*, or *hackebret*, which means "chopping-board." The old Dutch designation for the dulcimer, which is *hakkeberd*, has the same double meaning.

No doubt, it would be in some instances very interesting to know the vicissitudes which an antiquated musical instrument still preserved has experienced; especially, as it may be surmised that the specimens which have escaped destruction have generally been in good hands. If there is no probability of Johann Sebastian Bach having touched the keys of my clavichord, there is certainly the possibility. I have not the slightest intimation that my lute, which dates from the time of Queen Elizabeth, has ever been played upon by Shakespeare or by Milton; still, the thought of the possibility that this may have been the case enhances to me the charm of its sweet and trembling sound. True, an antiquary intent upon ascertaining real facts ought not to be influenced by sentimental notions; he must rather be a matter-of-fact man. Still, a little flight of the imagination may heighten the interest he takes in his pursuit.

I purpose now to draw attention to the estimation in which the clavichord was held by our musical composers of the eighteenth century, since the information derived from their opinions is not only useful for ascertaining exactly its capabilities, but likewise for appreciating correctly the beautiful music which has been written for the clavichord.

As regards Handel's estimation of the instrument, we know from the "Autobiography of Mrs. Delany," edited by Lady Llanover, that Mr. Granville possessed a music-book given to him by Handel, entitled "Krieger (Johann) Organisten und Chori Musici Directore in Zittau, Annuthige Clavier-Uebung, Nürnberg 1699," in which Mr. Granville, from

conversation with Handel, has written the following memorandum: "The book is by one of the celebrated organ-players in Germany. Mr. Handel in his youth formed himself a good deal on his plan, and said that Krieger was one of the best writers of his time for the organ, and to form a good player, but the clavichord must be made use of by beginners instead of organ or harpsichord."

Handel's biographers relate that when he was a little boy he used to practise the clavichord in the garret of his father's house, and that he had the strings of his instrument interlaced with strips of cloth, to deaden the sound, so as to prevent his father detecting his pursuit; for the old gentleman objected to his son becoming a musician.

We find it also recorded that in the nunneries the sound of the clavichord used to be subdued by the same means, in order to enable the nuns to amuse themselves with secular music without their performance being heard through the wall. Most likely these statements owe their origin to a misunderstanding. The strips of cloth were only interlaced for the purpose of checking the undesirable vibrations of the strings, just as the dampers on the pianoforte serve. The sound of the clavichord is feeble enough to require no contrivance for diminishing its loudness. Indeed, its feebleness constitutes so characteristic a feature of the clavichord that the Italians used to call the instrument *sordina*; and the French, *sourdine*. The designation *dumb spinet*, given to it by some English writers of the eighteenth century, is certainly inappropriate, since the clavichord does not contain quills (*spinæ*) and therefore does not belong to the spinet family.

Considering Handel's favourable opinion of the clavichord, it may appear strange not to find among his instrumental compositions at least a few pieces for this instrument. He is said to have written music for the clavichord during his sojourn in Hanover, before he came to England; but these pieces were not printed in Germany. As in England the harpsichord was the popular instrument, he had no particular inducement to publish in this country anything for the clavichord; but he very likely made use of some of his former German clavichord pieces for the collection of his "Suites de Pièces pour le Clavecin," or "Lessons for the Harpsichord"; at any rate, the second book of this publication, which appeared in 1733—thirteen years after the issue of the first book—contains some pieces which seem to be earlier and less mature productions than those of the first book, and which may have been copied or rewritten by him from old manuscripts, as it was his wont to do also in vocal music whenever he thought it advisable.

In connection with these remarks I think it may interest the reader to have his attention drawn to a diminutive sort of clavichord, or rather a box containing the clavichord action, which is deposited in the Town Museum of Maidstone, and which is said to have belonged to Handel, "who used it in travelling, to strike chords on it when he was composing." It bears the date 1726, and was made in Bologna. Its dimensions are: Length, 2 feet 8 inches; width, 10 inches; depth,  $2\frac{1}{2}$  inches; compass, about 3 octaves. Perhaps some readers may have seen this little instrument in the Special Exhibition of Ancient Musical Instruments in the year 1872, when it was lent to the South Kensington Museum by the Rev. J. C. B. Riddell, of Harriets-ham Rectory, Maidstone. If I were to give a list of all the musical instruments said to have belonged to Handel which have been brought under my notice, I should probably surprise the reader. Not only would it include organs, fiddles, and harpsichords,

but even various tuning-forks, and the very anvil of the famous "Harmonious Blacksmith," which was made before Handel was born. Indeed, no other list of this kind which I might compile would surpass it in comprehensiveness, unless it be a list of the harps and guitars said to have belonged to Queen Marie-Antoinette.

Nevertheless, considering the scarcity of the clavichord in England, the so-called Handel's clavichord may interest musicians.

(To be continued.)

## THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. VI.—MENDELSSOHN (continued from page 362).

HINDERED last month by grave matters at the very confine of Italy, we now prepare to accompany Mendelssohn on his tour through Switzerland. Here all questions of art must be dropped. Occasionally our master will be found playing the organ in monasteries, and challenging the monks to give him extemporised themes for treatment. Once, moreover, he talks seriously to distant Devrient about the burning question of an opera. But these are exceptional instances. As a rule we simply enjoy the companionship of a young and ardent pedestrian, full of life and spirits, revelling in the fairest portion of God's world, disposed to be thankful for all good and to make the best of everything else. Nowhere do we find him so susceptible to the influence of natural beauty as here. He cannot use words strong enough to express all he feels, though he tries his utmost. Hear him as he addresses his parents from Chamouni: "I must write to you from time to time to thank you for my wondrously beautiful journey; and if I have done so before, I must do so again now, for more delightful days than those on my journey hither, and during my stay here, I never experienced. Fortunately you already know this valley, so there is no occasion for me to describe it to you; indeed, how could I possibly have done so? But this I may say, that nowhere has nature in all her glory met my eyes in such brightness as here, both when I saw it with you for the first time and now; and, as every one who sees it ought to thank God for having given him faculties to comprehend and appreciate such grandeur, so I must also thank you for having procured me such a pleasure." Again and again Mendelssohn returns to the idea of gratitude to the Supreme Being for so much beauty, and in one letter gives a very characteristic as well as, no doubt, perfectly true sketch of the manner in which certain compatriots of our own did not share his feelings: "When I see people rushing through Switzerland and declaring that they find nothing to admire there or anywhere else (except themselves); not the least affected or stirred, remaining cold and prosaic even in presence of the mountains, I feel a wish to give them a good drubbing. Here are two Englishmen and an English lady at this moment sitting beside me by the stove; they are more wooden than sticks. We have been travelling the same road for a couple of days, and I declare the people have never uttered a syllable except of abuse that there were no fireplaces either on the Grimsel or here; but that there are mountains here is a fact to which they never allude. Their whole journey is occupied in scolding their guide, who laughs at them; in quarrelling with the innkeepers, and in yawning in each other's faces. They think everything commonplace because they themselves are commonplace; therefore they are not happier in Switzerland than they would be in Bernau. Well, well; happiness is a

relative term; another would thank God that he could see all this, and so I will be that other." Nothing conveys a better idea of Mendelssohn's intense feeling for natural beauty than this scornful impatience of inability to appreciate it. In the few words "I feel a wish to give them a drubbing," lies a whole world of meaning. Quotations similar to those just given might be multiplied, but only one other passage seems to demand transcription by its eloquence and intensity. Writing to Devrient with reference to Switzerland, Mendelssohn said, "One stands here facing the entire scale of nature; one takes in all the seasons at a glance, from the valley lying in the summer sun to the naked rock; and above, again, to the region of snow and ice with all the mists and storms of winter; and then again from the fields of ice one looks deep down into the green valley blooming with trees and herbs. Is there no possibility for you once to see Switzerland. What is parched Italy in comparison with this fresh life and sound healthfulness? One cannot possibly know what verdure means, what meadows, waters, springs, and rocks can be, unless one has been here. But what is the use of writing? Never have I felt so free, so on a par with nature as I have during these never-to-be-forgotten weeks; and I am determined, if ever I can again roam about during the summer, it shall be among these mountains." These passages place us thoroughly *en rapport* with the young traveller, and the state of mind they express should be noted in order that what follows may be understood.

Anybody in Mendelssohn's state of mental excitement is prepared to "rough it." The troubles of the way are as nothing, or only act as a foil to pleasure, wherefore our master did not shirk them. All alone, without guide or porter save now and then a chance wayfarer of the country, he trudged from place to place, making the best of difficulties, and seeing a bright side even to the darkest episode. On one occasion, between Vevay and Charney, it was needful to have a pilot over the Dent de Jaman, and, as every man was working in the fields, only a young girl could be found to undertake the task. The adventure exactly jumped with Mendelssohn's mood, and he made out of it, addressing his sisters, one of the prettiest of idylls. We see it all by help of the master's graphic words. He is writing when his guide appears, and says of her, "Here comes the girl with her steeple-hat. I can tell you that she is vastly pretty into the bargain, and her name is Pauline; she has just packed my things into her wicker-basket." Then the two light-hearted young people start, and one of them at least finds the journey "most delightful." He would like his sisters to have such a day. "But then" he observes "you must become two youths and be able to climb actively, and drink milk when the opportunity offers, and treat with contempt the intense heat, the many rocks in the way, the many holes in the path, aye, the many holes in your boots." As for Pauline she is charming—"One of the nicest girls I ever met, so pretty and healthy-looking, and naturally intelligent; she told me anecdotes about her village, and I in return told her about Italy; but I know who was the most amused." So they beguile the way, and as Mendelssohn listens to his companion's artless stories of village life his susceptible nature is moved. "By heavens!" he exclaims, "I felt a strong inclination to become a Vaudois peasant while I was listening to Pauline, when from above she pointed out to me the villages where they dance when the cherries are ripe, and others where they dance when the cows go to pasture and the dairy season begins." Presently we come upon an exquisite little picture. Pauline sees a cottage below, wherein resides a



cousin, and asks leave to run down and make a call. Mendelssohn not only gives consent, but like a gallant fellow goes with her. "Soon the two girls came out together and sat on a bench and chattered; on the Col de Jaman above I saw her relations busily mowing, and herding the cows. What cries and shouts ensued. Then those above began to play the bagpipes, on which they all laughed. I did not understand one syllable of their *patois*, except the beginning, which was 'Adieu, Pierrot.' All these sounds were taken up by a merry mad echo, that piped and laughed and shouted too." Does not the picture stand out clearly?—the little cottage in the green meadow, the two girls on the bench, the young traveller reclining on the grass with his bowl of milk; the distant figures on the mountain-side, and over all the calm beauty of Nature in her placid mood. A little further and Felix and Pauline must part, which they do in friendly fashion, the young gentleman owing to a shake of the hand, but discreetly refraining from telling his sisters a word about the hearty kiss which of course the gifted master and the pretty peasant exchanged. Then Mendelssohn goes on his way alone, or rather not alone, for the spirit of companionship is with him, and when he comes to a cherry-tree where the people are gathering the fruit, he lies down on the grass and eats the cherries they pick.

This is the true spirit in which to see a strange country, and Mendelssohn cultivated it with ardour. At Zweisimmen he sent his knapsack on to Interlachen by post, and encumbered only by a spare shirt, brush and comb, and sketch-book, started to walk after it. Here the Fates seemed to have resolved upon putting his invincible good-humour and light-heartedness to the test, by flooding the country with rain. "For the last few hours the water has been pouring straight down, as if the clouds above were being fairly squeezed out; the roads are as soft as feather-beds; only occasional shreds of the mountains are to be seen, and even these but rarely." Nor was this all. At Weissenberg he was driven to lodge in a house "where there were swarms of vermin quite as bad as in Italy, a creaking house-clock, striking hoarsely every hour, and a baby that screeched the whole night." But even the baby failed to put him out of temper. It only made him observant and philosophical. "I really could not help for a time noticing the child's cries, for it screamed in every possible key expressive of every possible emotion; first angry, then furious, then whining, and when it could screech no longer it grunted in a deep bass. Let no one tell me that we must wish to return to the days of our childhood, because children are so happy. I am convinced that such a little creature as this flies into a rage just as we do, and has also his sleepless nights, and his passions and so forth." Happy nature, that could draw comfort even from a youngster squalling through the hours of darkness. The bad weather followed Mendelssohn relentlessly, but he remained imperturbable. "To-day it has rained for three hours consecutively, and I was well soaked on the way here. The mountain-streams are superb in such weather, for they leap and rage furiously. I crossed one of these demons, the Kander, which seemed to have taken leave of its senses, leaping and blustering and foaming; the water looked quite brown, and scattered its yellow spray in all directions. A black peak of the mountains was here and there visible through the rain-laden clouds, which hung deeper into the valley than I ever before saw them. *Yet the day was most enjoyable.*" Still the weather became worse. Bridges were broken down; roads destroyed, and paths inundated, but our traveller pushed on, a deplorable figure amid the general deso-

lation. "My condition when I arrived at Neuhaus was miserable enough; I looked as if I wore long black boots over my light-coloured trousers, my shoes and stockings, quite up to my knees, dark brown; then came the original white, then a soaked blue paletot; even my sketch-book that I had under my waistcoat was wet through." At last Mendelssohn reached Interlachen, only to be turned away from the inn, and obliged to return to Untersee. This really put him out. "Neither the dreadful storms, nor the various discomforts I had endured, annoyed me half so much as not being able to remain at Interlachen; consequently, for the first time since I left Vevay, I was out of humour for half an hour, and obliged to sing Beethoven's Adagio in A flat major three or four times over before I could recover my equanimity."

These Swiss experiences might be followed at almost any length, but enough has been observed for the purpose in view. Mendelssohn presents himself to us throughout as we have just seen him—full of passionate admiration for natural beauty, overflowing with spirits, and animated by a disposition the most frank and generous conceivable. The littlenesses we have noticed elsewhere are not now found. The mountains crushed all foibles out of him by revealing, as he himself remarks, his own insignificance, and of them he could say: "I do believe that as such are the thoughts of the Almighty. Those who do not yet know Him may here see Him, and the nature He created visibly displayed."

Music was not wholly forgotten during this exciting journey, though it does not seem to have much occupied the traveller's thoughts. At Untersee, what time the rain was pouring down, he asked for some music-paper, and, after being referred from the inn-keeper to the pastor, from the pastor to the forest-ranger, and from the forest-ranger to that functionary's daughter, he obtained a couple of sheets on which to inscribe a song or two. The incident is only noteworthy because it tempted Mendelssohn to make a remark very creditable to his growing modesty and good sense: "I can unfortunately form no judgment of my new compositions; I cannot tell whether they are good or bad; and this arises from the circumstance that all the people to whom I have played anything for the last twelve months forthwith glibly declared it to be wonderfully beautiful, and that will never do. I really wish that some one would let me have a little rational blame once more or, what would be still more agreeable, a little *rational* praise, and then I should find it less indispensable to act the censor towards myself, and to be so distrustful of my own powers." On another occasion he astonished some monks by extemporising on the organ in their chapel, and thenceforward sought out the monasteries when weatherbound. It mattered little what kind of an instrument came under his fingers. Thus, at Waltenstadt, he writes: "I have this moment returned from the church, where I have been playing the organ for three hours, far into the twilight; an old man, a cripple, blew the bellows for me, and, except him, there was not a single soul in the church. The only stops I found available were a very weak croaking flute, and a quavering, deep pedal diapason, of sixteen feet. I contrived to extemporise with these materials, and at last subsided into a choral melody in E minor, without being able to remember what it was. I could not get rid of it, when, all at once, it occurred to me that it was a Litany, the music of which was in my head because the words were in my heart, so then I had a wide field, and plenty of scope for extemporising. At length the consumptive deep bass resounded alone in E minor, and then came, in its turn, the flute, high up in the treble

with the choral in the same key, and so the sounds of the organ gradually died away, and I was obliged to stop from the church being so dark. In the meantime there was a terrible hurricane of wind and rain outside." Again he writes, from Sargans, "There is always enough to be done, even in Sargans (a wretched hole) and on a day of deluge like this—for, happily, an organ is always to be found in this country; they are certainly small, and the lower octave both in the manual and the pedal imperfect or, as I call it, crippled, but still they are organs, and that is enough for me." Driven back upon these instruments by the fury of the weather, Mendelssohn began, with characteristic impetuosity, to strive after greater skill in playing them. "I have been playing all this morning, and really practised, for it is a shame that I cannot execute Sebastian Bach's principal works. I intend, if I can manage it, to practise for an hour every day in Munich, as, after a couple of hours' work to-day, I certainly made considerable progress with my feet. Ritz once told me that Schneider, in Dresden, played him the D major fugue in the 'Wohl-temperirte Clavier' on the organ, playing the bass on the pedals. This had hitherto appeared to me so marvellous that I could never properly comprehend it. It recurred to me this morning when I was playing the organ, so I instantly attempted it, and I at least see that it is far from being impossible, and that I shall accomplish it. I succeeded pretty well with the Thema, so I practised in the same way as many passages as I could remember of the D major Organ Fugue, the F major Toccata and the G minor Fugue. If I find a tolerable organ in Munich and not an imperfect one, I will certainly learn this method, and I look forward like a child to playing such pieces down on the pedals. The F major Toccata, with the modulation at the close, sounds as if the church were about to tumble down. What a giant that Precentor was!" Only once in the Swiss letters, omitting that addressed to Taubert, does Mendelssohn refer to music other than as it directly concerns himself, but that once he chooses for a characteristic onslaught upon Auber, whose "Parisienne" was attracting notice as a national air. The German composer seems to have had the lowest possible opinion of his French brother, for, assuredly, no words could be more contemptuous than the following: "Tell me, Fanny, do you know Auber's 'Parisienne.' I consider it the very worst thing he has ever produced, perhaps because the subject was really lofty, but for other reasons also. Auber alone could have been guilty of composing for a great nation in the most violent state of excitement, a cold, insignificant, commonplace and trivial piece. The refrain enrages me every time I think of it—it is like the singing of children to a toy drum, only more objectionable. The words also are worthless: little antitheses and points are out of place here. Then the emptiness of the music! a march for acrobats, and at the end a mere miserable imitation of the 'Marseillaise.' Such music is not what this epoch demands. Woe to us if it be indeed what suits this epoch—if a mere copy of the 'Marseillaise Hymn' be all that is required. What in the latter is full of fire, and spirit, and impetus, is, in the former, ostentatious, cold, calculated, and artificial. The 'Marseillaise' is as superior to the 'Parisienne' as everything produced by genuine enthusiasm must be to what is made for a purpose, even if it be with a view to promote enthusiasm. It will never reach the heart because it does not come from the heart. By the way, I never saw such a striking identity between a poet and a musician as between Auber and Cläuren. Auber faithfully renders note for note what the other writes word for word—braggadocia, degrading sensu-

ality, pedantry, epicurism, and parodies of foreign nationality. . . . Write to me your opinion of the 'Parisienne.' I sometimes sing it to myself for fun as I go along, it makes a man walk like a chorister in a procession." This is strong language; but we must remember that Mendelssohn never could sympathise with the French people (between whom and himself the barrier of German prejudice was not wanting), and therefore he failed to comprehend their music. But as to the "Parisienne," his criticisms have been justified by events. The "Marseillaise," prohibited under one Government, officially recognised under the next, lives and is a power, while Auber's work is dead and well nigh forgotten.

Here the Swiss letters come to an end for us, and we part from the energetic and happy-go-lucky wayfarer through rain and mud. In Mendelssohn's own words, "The shabby, dripping pedestrian bids you farewell; and a town gentleman, with visiting cards, fine linen, and a black coat, will write to you next time."

We soon find the town gentleman—cards, linen, coat, and all—at Munich, whither he had journeyed after crossing the Rhine, and now he is plunged deep into the business of his art. But the happiness and content of Switzerland are with him still. Work inspires him: "It is a delightful feeling to wake in the morning and to know that you are to score a grand allegro with all sorts of instruments." Upon everything he looks with beaming eyes: "I scarcely know any place where I feel so comfortable and domesticated as here. It is indeed very delightful to be surrounded by cheerful faces, and your own to be so likewise, and to know every man you meet in the streets." All this satisfaction is easy to understand. The German, after long wanderings, was among Germans again, and his soul revelled in the familiar sights and sounds. But his eyes were more than ever on the look-out for matter wherewith to satisfy a strong sense of humour. The droll side of things was instantly detected by Mendelssohn. Thus, of a coffee-house he says: "I know each face by heart, and find the same people every day in the same position; two playing chess, three looking on, five reading the newspapers, six eating their dinner, and I am the seventh." His little bedroom is on a level with the street, "so that if I unbar the shutters of my glass-door, any one passing along can put his head in at the window and say good morning. Next to me a Greek lodges who is learning the piano, and he is truly odious." He receives guests in this little room, and they play and sing, and no doubt make themselves odious to the Greek. One of them is described as "dulcet as ever, languishing in all the ecstasy of poetic frenzy and grey stockings"; another plays on the violin and makes a "pretty mess" of it, while, in the midst of joviality and noise, sundry formal persons "sit with grave faces." As was to be expected, Mendelssohn "plunged" a little in this boisterous society, but not to the neglect of graver matters. The business of a concert, at which were played his Symphony in C minor and Concerto in G minor, gave him plenty to do; nor are the letters from Munich wanting in the reflections and opinions which make the master's correspondence generally of so much value. At the concert in question, the King had sent him the theme of "Non più andrai" as a text for improvisation, and Mendelssohn says *à propos*: "My former opinion is now fully confirmed that it is an absurdity to extemporise in public. I have seldom felt so like a fool as when I took my place at the piano to present to the public the fruits of my inspiration, but the audience were quite contented and there was no end of their applause. They called me forward again and the

Queen said all that was courteous, but I was annoyed, for I was far from being satisfied with myself, and I am resolved never again to extemporise in public. It is both an abuse and an absurdity." With these words the Munich letters end, to be followed by a set from Paris, which demand and deserve a chapter to themselves.

(To be continued.)

### THE PHILOSOPHY OF MUSIC.\*

THE word "philosophy" or "philosophic" has evidently an attraction of kinship in the mind of Dr. Pole. He uses it continually. He speaks of the "philosophic method" of employing logarithms in musical calculations; and of "philosophic scales," meaning, we presume, those arrangements in brass or ivory in certain boxes of "philosophical instruments." The old use of the word still exists in the term "natural philosophy" we use instead of natural science; but as a rule the present generation, rightly or wrongly, would look upon the word philosophy or philosophic in too ordinary an application as somewhat antiquated. Dr. Pole however defines very clearly what he means by "The Philosophy of Music," that is to say, a mode of inquiry into the principles of the art "claiming attention on intellectual rather than on utilitarian grounds." The greatest composers that ever lived, as he says, may have known nothing of acoustics or of fundamental philosophical principles, and that all they possessed or required was a practical knowledge of their art; but "the argument," Dr. Pole adds, "that would restrict a man's acquirements to those things he needs for earning his livelihood is worthy only of a barbarous age." Moreover, judging from the facts and examples he quotes, it is clear that Dr. Pole wishes us to understand that an inquiry into the first principles of music is not only an intellectual indulgence, but it has one practical if negative value in enabling us to prove that many of the current technical theories of musicians which they assume to be founded on some law of nature, some particular natural phenomenon or scrap of science, are mere hallucinations.

Dr. Pole's work is at least opportune. Since the publication of the theories of Helmholtz, their bearing on the scientific basis of music has been explained and re-explained until we have had a surfeit of the very names "upper partials" and "differentials," "roughnesses" and "smoothnesses." What English musical students have been waiting for is a practical and technical treatise incorporating the theories of Helmholtz, and logically extending the system of music of which he himself has given only a bare outline. The present work does not pretend to be a technical treatise, but it certainly does supply to some extent the want we have referred to. It is the first English book that, less from an acoustical than an artistic and technical point of view, endeavours to treat the theory of music "as illustrated by the late researches of Helmholtz."

It contains the substance of a course of lectures delivered at the Royal Institution in February and March, 1877; and is divided into three parts, the "Material of Music," the "Elementary Arrangements of the Material," and the "Structure of Music." These three divisions may be said to represent respectively the acoustical basis of music, the questions of intervals and scales, and melody, harmony, and counterpoint. The greater portion of the work is a well-selected compilation of scientific, historical, and tech-

nical facts. The Helmholtzian philosophy it comprises is principally taken from chapters xiv. and xix. of "Sensations of Tone."

Dr. Pole's own summary of his philosophy will to many readers be disappointing. It amounts very much to the old lament, that "all we know is, that we know nothing." Those amongst us who had imagined that the discoveries of Helmholtz would revolutionise the art of musical composition, or that we were about to have a new heaven and a new earth in the realm of sound, will be grieved to learn that what we are pleased to call the "natural scale," or the "modern diatonic scale," is the same diatonic scale established by the Greeks more than two thousand years ago, subjected to "slight alterations" for modern harmony purposes; that there is no "natural necessity" for any particular series of sounds we call a scale, and that artificial as the scale is and must be, it is the first element in any system of music, and music is impossible without it; that our modern diatonic chords come from the counterpoint of our ancestors, and that chromatic chords are derived by the same principle long since referred to, but in a much more general sense, by Dr. Hullah as that of "stratification." If we attempt to give our chords an independent existence, we find that just as in the horizontal scale we are limited in our search for anything like a fixed or natural basis or framework to the two or three relatively perfect consonances, and that beyond everything is vague and unsettled, so in the vertical harmony, when we pass the *triad*, although by the new theories we know why it is that one dissonant interval is rougher or smoother or a better or worse quality than another—if, for example, it be a question of choice between three minor sevenths, we as often as not take the worst of the three, and rarely or never do we take the best, except under another name (a high augmented sixth), and in a different tonal connection, and with a slightly different ratio. In our more important dissonant combinations, we take a minor seventh of medium quality, and not on account of its quality, but by reason of its position in the scale. In short, as Dr. Pole reminds us, "music is an art" dependent on no particular acoustical or physiological principle, but on a tissue of principles harmonic, melodic, rhythmical, esthetical, and structural; and, as he says, if harsh combinations opposed to the merely harmonic principle are occasionally tolerated, it is because "at the time they occur some other element of musical interest is offered prominently to the mind."

In summing up the evidence—physical, esthetical, and mechanical—Dr. Pole sometimes takes one point of view and sometimes another, with an impartiality which bestows on his work its chief value. He is careful to separate the collectors and classifiers in the sciences from philosophers, and draws a broad line between the technical theories of music and a general system or theory of harmony. There are certain classifiers in technical musical theory for whom he has a particular commiseration. He would call them "searchers for roots," and he cannot imagine why we should not take any combination the composer chooses to offer without endeavouring to account for it. We confess we do not see the wisdom of the observation, because all Dr. Pole's labour in interpreting for our behoof the discoveries of Helmholtz seems directed to that very end. If the "philosophic method" fails, we must fall back on merely musical methods of analysis. Unless we simply copy the combination the composer gives to us, we must dissect it in some way, or we cannot use it in a different context. If we are to employ it always in the same context we fall into the supposed

\* "The Philosophy of Music," by William Pole, F.R.S., F.R.S.E., Mus. Doc. Oxon., &c. (Vol. xi. of "The English and Foreign Philosophical Library.") Trübner and Co., London, 1879.



error Dr. Pole elsewhere condemns of prescribing particular resolutions for particular combinations. He tells us, for example, there are nine resolutions of the chord of the dominant seventh. We have not verified the calculation; but supposing there are nineteen, they must all be on one or two principles we have to find out. The truth is, Dr. Pole reminds us of two principles of resolution, one of which is melodic and the other, strange to say, is a question of root—that is, of the "*Basses fondamentales*" of Rameau, to which he refers in analysing the chord of the dominant seventh, and in endeavouring from its structure or harmonic elements to eliminate some principle of resolution.

In chapter xvii. he acknowledges that harmony in its full modern sense is a very complicated affair, and as the variety of combinations differ exceedingly in character, their scientific analysis is of a very intricate nature. He attacks the difficulty in this way: he divides chords into separate intervals he calls "binary combinations." If the separate intervals are what musicians more or less unscientifically call "consonant," the chord is consonant; if any of the separate intervals are dissonant, the chord is dissonant.

With the intervals, the *fifth* and the *third*, he forms a *major triad*, which he admits has a "root," even using the word in a special acceptance as "generator" or "fundamental." It is in this latter sense he objects generally to the use of the word "root," because no other chord but the major triad can be derived by the process of harmonic generation adopted by Rameau, and extended by some of his immediate successors to the derivation of chords containing sounds beyond the sixth partial. He reminds us that Rameau does not attempt to assert that his chord of the dominant seventh is anything more than an *ouvrage de l'art* in some measure "indicated" by nature. Dr. Pole adds that "Helmholtz takes another view." For our parts we do not see that Helmholtz has contributed one shred to that particular question. He leaves it precisely as it was left by Rameau. When, as Dr. Pole says, Helmholtz "somewhat doubtfully" admits that the chord can be regarded as a "representative of a compound tone," he simply in other words repeats what Rameau had stated. Helmholtz makes the same partial and unwilling admission in favour of the *chord of the ninth*; and we must acknowledge if either is to be accepted as a representative of a compound tone, both being out of scale, there is no scientific reason why we should not proceed in the series as far as the *thirteenth*; and if that harmonic happens to be minor and out of gear, we can make it major or change the ratio according to our requirements, as we absolutely do in some theories still in vogue. When Dr. Pole and other philosophers chide the musician and the technical theorist for being the victims of subjective views and creatures of custom, we may ask, why do the philosophers insist upon calling the seventh partial a "seventh" at all? Why not a "sharp sixth"? as many French theorists call it, and as curiously enough the philosophers use it themselves when it becomes a question in the common notation of chords.

Dr. Pole complains that English theorists take the root of the major triad as the root also of the minor triad. Are we to infer that continental theorists do not? From an allusion to the nineteenth harmonic, we assume that Dr. Pole is mentally referring to the late Mr. Hewitt. No other theorist we know of employs the term "root" of a minor triad except as a nominal or technical expression, and to fix the position of the chord in the scale for the musician's purposes. In that sense not only continental theorists

but Helmholtz and Dr. Pole himself use the same expression. As to the Rameau-Helmholtzian mystification in regard to the intrusion of  $E\sharp$  in the "minor triad" of C or of C in the major triad of  $E\sharp$ , and the "great sixth" on the sub-dominant and so forth, it all ends in two or more roots; which, considering Dr. Pole's general objection to one, rather reminds us of the "two flutes."

By the system he has partially adopted, not only chords but intervals, or, as he chooses to call them, "binary compounds," have roots; the peculiarity of the major triad being that its characteristic intervals, the "fifth" and the "third," have a common and real root. Perhaps the most unphilosophical device in the whole technical theory of music is the system of numbering chords in the old and happily nearly extinct method called "figured bass" or "thorough-bass." If we number the first inversion of a major triad  $3\flat 6\sharp$  as the intervals indicate, instead of 3, 6., we see at once in another form the Rameau-Helmholtzian difficulty referred to. The new numbering shows that, taking the  $E\sharp$  in the major triad of C $\sharp$  as a nominal root or bass, we modulate into E minor. The use of the word "inversion" in the sense musicians employ it ought to be discontinued. What are called the different inversions of chords should be the different "positions"; reserving the word "inversion" to denote a musical device altogether distinct.

The number of separate intervals, Dr. Pole says, is theoretically infinite, but, following Helmholtz, he adds, "it must be recollected we have a definite musical scale on which we agree to form our music." We are to understand that, if we combine intervals of different scales, our chords are formed of different tonalities. This principle he attributes to Rameau; but Rameau, we think, refers all "binary compounds" to their position in the triad of which they are components. For example, Dr. Pole instances the formation of a chord of the *diminished seventh* according to the principles of Rameau by joining together the diminished triads of the scales of C and  $E\sharp$ . Such a method could only hold water in equal temperament. If it is a question of ratio the two F. in the combination are incompatible. It is better perhaps to leave the triad out of the question, and take from each scale the characteristic interval, the *sharp fourth* or its inversion, the *flat fifth*, either of which by most continental harmonists is classified as a *tritone*.

When it comes to a question of resolution, Dr. Pole reduces the chord of the seventh on the dominant to its constituent elements—the fifth and the tritone; with also the resulting or intermediate intervals, the major and minor thirds and the minor seventh. We give preference to the first two because, when we resolve the tritone, we resolve all the rest of the intervals except the fifth. His two principles of resolution are the harmonic relationship, "in a general sense," as he is careful to add, and the mechanical or melodic principle of the least movement of the parts of the chord. "That," he tells us, "is really as far as philosophical first principles can go"; and it must be confessed the acknowledgment is rather humiliating. The philosophy of the subject is this, that "there is no physical reason whatever for the particular resolution of a chord." The physics or physiology of the question ends with the necessity for the resolution at all of dissonant intervals, the necessity arising from their irritating effect on the nerves. We are, however, in this dilemma, that as the new philosophy has proved there is only one consonant interval, the octave, all chords are more or less dissonant. It is a question of degree of dissonance; and in just intonation the intervals are very difficult to classify technically according to the new theories and with the "numeri-

cal values" Helmholtz has given as a measure of the relative dissonant effects of each. The very essence of the Helmholtzian philosophy, to our notion, is that pure consonance is vapid. Simple sounds, we are told, are impossible in music, from the fact that the intervals they give are so consonant or so smooth we cannot tell one from the other. Therein is the true "philosophical reason" for the prohibition of consecutive fifths and octaves, and, to a certain extent, fourths. Those intervals are relatively the most consonant; and in music, that is, in the motion of the chords or movement of the parts of the counterpoint, they are the least effective.

Dr. Pole, we think, spends more space than the subject is worth in totalling up the numerical values of intervals to find the sum of dissonance in a chord. Helmholtz only gives the numerical values as a further illustration of his Diagram 61. Most of us have gone into the same calculations and with the same object as Dr. Pole; but were all the elements of dissonance discovered and carefully taken into account, the result would be applicable only to certain conditions in regard to pitch, intensity, and quality, which, as Dr. Pole himself would be the first to acknowledge, cannot practically coexist for one instant in music. Moreover the calculations do not appear to be very reliable.

Mr. Ellis, the translator of Helmholtz, objects to the numerical value of the high augmented sixth, which, contrary to the calculations of Helmholtz, he finds more dissonant than the minor sixth when the two intervals are compared on a justly intoned instrument.

There is one rather remarkable omission in Dr. Pole's otherwise powerful condensation and focussing of the theories of Helmholtz. The omission may be accidental or by design. In tracing the history of the scale and the influences which have prompted the ear to fix on certain divisions or melodic steps, he gives Helmholtz the credit of discovering that those influences resided in the *nature of the sounds themselves*. Dr. Pole's readers might, from his explanations, infer that the physical origin of the scale is in the upper partials of the single sound; whereas, as we understand Helmholtz, he employs those intervals only to suggest the origin of the octave, and perhaps its first division by a fifth. When it is required to account for the *fourth* and the consequent tetrachordal framework of the scale, Dr. Pole seems to fall back on the *under-fifth*. Helmholtz tells us expressly there is no occasion to resort to that old method, as by another principle, by which we can also obtain the fifth, we get the fourth. That principle is not in the occurrence of certain upper partials in a single complex sound, but in the coincidence of the upper partials of two sounds. On that principle is founded the Helmholtzian law of "affinity of sounds," and the elimination of diatonic scales. Although in that law he might perhaps have found a new principle of resolution, Dr. Pole seems to us to pass it over and hurry on to his own diagram or "graphic representation" of the scale, where we return to old mathematical theories of harmonic relations and simple ratios.

When we finally arrive at purely musical questions, and, according to his own method, derive our chords from "binary compounds" in the scale or in allied scales, he is distressed at the notion of transforming a chord of the dominant seventh into a chord of the diminished seventh by the unphilosophic process of "sharpening the root"; as if, as he says, there were any "scientific connection" between an F and an F $\sharp$ , or a B $\flat$  and a B $\sharp$ . But apart from the younger school of Helmholtzian transcendentalists he is encouraging, who would ignore "augmentations" and

"diminutions," and even the scale itself, the "harmonic connections" are already settled in the structure of the scales from the materials of which Dr. Pole has agreed to form his chords. He uses and approves the *minor-major* mode. The mere conversion of the minor mode into the minor-major quietly effects the very chord transmutation he condemns. We cannot see that, so long as keys and modes are permitted to exist, any system of notation, however philosophic, can avoid the relativity understood in the expression F and F $\sharp$ . The F $\sharp$  or *fe* is purely a *fixed Doh* symbol; but the modern notation admits of our calling *fe*, *me*, or *te*, as Dr. Pole would treat it.

We are only concerned here with technicalities as far as they illustrate the philosophy of music; and we know no point in which "philosophical first principles" seem more adrift than in the interval called an "augmented sixth"—so often represented by the very F $\sharp$  in question—and the chords which derive their name from that interval. Dr. Pole himself, in his method of classifying those chords, all on the root F $\flat$  looking very like the subdominant of C $\sharp$ , evidently gets into a technical dilemma in his "fourth form." He is, however, in good company; for there is something of the same kind of difficulty in an example he quotes from Helmholtz, where it is intended to show that those chords are remains of the ancient Dorian mode. For his immediate purpose Helmholtz takes the inversion of the modern scale of E $\flat$  major to represent more or less the "mode of the third" in C $\sharp$ . With the "leading note" and the "minor supertonic" of E $\flat$  he gets a "high augmented sixth, F—D $\sharp$ , which transposed to C $\sharp$  is D $\sharp$ —B $\sharp$ . As Dr. Pole discovered in his "fourth form," a chord not in its normal position and containing that interval is not necessarily "a chord of the augmented sixth"; and the "philosophic inquiry" has often suggested itself to musicians—is there such a thing at all as a "chord of the augmented sixth"?

The philosophy of music, as explained by Dr. Pole, amounts to the acknowledgment that beyond the dissection of the crude and amorphous materials, science is comparatively impotent in art questions; just as philosophy itself fails when it attempts to analyse either the genius which shapes and puts the materials together, or the esthetical effects of the simplest melody or well-ordered succession of chords.

Such a frank admission does not absolve the student from listening, as Dr. Pole says, "with respect" to everything that a man like Helmholtz has to tell us from the scientific, esthetical, or practical side of music.

If, as Dr. Pole seems to deplore in his opening chapter, the greatest share of our attention is directed to the "performance of music," then indeed we need not trouble ourselves with its philosophy. If we wish to comprehend or to compose music, we must remember that much of the information we derive from musicians themselves is of little direct assistance, and, apart from its special object, worthless; whilst the information we obtain from a scientific work on music, if of less direct assistance to the artist, is in itself valuable knowledge. From all points of view, and from different sources, Dr. Pole has thoughtfully collected the facts and opinions bearing just on those parts of the whole subject treated by Helmholtz which are most interesting to the musical student. The "Philosophy of Music" will be read with eagerness by a large class of readers who might turn over with a certain impatience the laboriously reasoned pages of Helmholtz.

THE Queen has been pleased to appoint the following gentlemen to serve on the Royal Commission on the Cathedral Establishments: The Archbishop

of Canterbury (Chairman), Viscount Cranbrook, the Bishop of Carlisle, Lord Coleridge, Sir Henry Mather Jackson, Bart., Q.C., M.P., Mr. J. Beresford Hope, M.P., and Mr. Dalrymple, M.P.; Secretary, Mr. Arthur B. Ellicott, Barrister. The dean and a canon of each cathedral institution will be attached to the Commission in turn. The appointment of this Commission is the result of a Bill introduced by the Bishop of Carlisle, to amend the Cathedral Statutes, which came before the House of Lords on May 16. By one of the clauses of that Bill it shall be lawful for the dean and chapter of any one of the cathedral churches founded by King Henry the Eighth to prepare the draft of a revised body of statutes suitable to the wants of the said cathedral or collegiate church. The draft approved by the visitor will be submitted to the Ecclesiastical Commissioners, and, if further approved by Her Majesty in Council, will be published in the *London Gazette* and become law from the date of publication. The statutes under the authority of this Act regulate the rights and duties of the dean, canons, and other statutable members of the foundation; the rights and duties of the bishop with respect to his cathedral church, and chapter, and the rights and duties of honorary canons. The tendency of the Cathedral Statutes Bill has attracted the attention of the lay clerks and others engaged in the musical services of our cathedrals. When the Bill came before the notice of the House of Lords, a memorial on the subject was presented to the Earl of Beaconsfield by eight members of the choir of the Cathedral Church of Carlisle. Their statement has been printed, and has been, as we presume, addressed to other members of the House of Peers. It recapitulates certain facts which during the last four years have frequently been laid before the public. The memorialists tell us that the Bill in question is one of various schemes of cathedral reform which of late years have been "initiated by or conceived in the strictest clerical interest." They complain that in this Bill and in similar schemes the lay element in connection with cathedral establishments is completely ignored; yet it is on that very element the arduous duty of sustaining the daily musical services depends. They show on comparing the relative positions of various members of the foundation as provided for by the founder, King Henry the Eighth, with their respective positions at the present day, that whereas the salaries of canons have increased thirty-six fold, that is, from £22 5s. per annum to £800 per annum, the salaries of the lay clerks have increased only fourteen-fold, or from £5 15s. 2d. per annum to £80 per annum. Moreover, the canons, with an increase of 3,600 per cent in salary, perform not quite one-third of the duty required by statute; whereas the duties of the lay clerks "remain exactly as prescribed by the founder 335 years ago." Whilst acknowledging the necessity for a revision of the statutes, the lay members seem to be of opinion that the position of the non-capitular to the capitular body requires more clearly defining; that the lay clerks should be restored to the position of which they have been deprived, and that their statutable salaries require augmenting "to a degree more commensurate with the duties devolving upon them and more in keeping with the intentions of the founder." They say also, "It is alleged in certain quarters that the deans and chapters of the old foundations have power, from time to time, to effect alterations in their statutes, and that being so it is but reasonable that those of the new should possess the same privilege. Upon this it may be remarked that the power of the former is of a very limited character. It only extends to the making of by-laws and to the regulating of

matters of a minor kind, so that whatever alterations may be made by the deans and chapters in that respect, they cannot in any degree interfere with the positions of the lay clerks, who either separately or in conjunction with the minor canons or priest-vicars form corporations of their own, and are therefore wholly independent; but it is very important to observe that this Bill goes very much further—it, in fact, asks for power for the deans and chapters to interfere with the offices and rights of other members of the same foundation with themselves; a power, moreover, as it has been shown, the deans and chapters of the old foundations do not possess; so that were the Bill in question to obtain the sanction of the Legislature in its present form, the somewhat novel spectacle would be presented of having the lay members of nine of our cathedrals in an independent position, whilst those of the remaining thirteen would be completely at the mercy of the deans and chapters; and this is to be done, it may be further observed, for the purpose of assimilating the two systems." In the extracts we have made, we think we have fairly laid before our readers the gist of the Carlisle memorial, and we shall be glad to give publicity to opinions on the subject from qualified correspondents. We shall naturally discourage any observations likely to create bitterness of feeling between the lay and clerical elements in our cathedrals. We have nothing to do with the domestic arrangements or with the salaries of capitular or non-capitular members of cathedral corporations; but in the Royal Commission appointed to consider the revision of Cathedral Statutes we think we see an opening for a more uniform recognition of the importance of musical services in our cathedrals, which were formerly, and, we think, are still supposed to be, the fountain head of Church Music. We say advisedly "uniform recognition," because, to our notions, the principal point in the Bill introduced by the Bishop of Carlisle is that the dean and chapter of any one of the cathedral and collegiate churches founded by King Henry the Eighth shall prepare the draft of a revised body of statutes, &c.; and although the draft is submitted to the Ecclesiastical Commissioners and the Queen in Council, it may very well happen that in particular cathedrals the capitular body, if so inclined, may have the power to starve the music. This is again a question verging on the political and pertaining to the general subject of local liberties, and of that variety in unity which is confessedly one of the merits of the Anglican Church. But the members of the Royal Commission will perhaps be so far influenced by the Carlisle memorial as to take into consideration whether it be prudent to leave the musical services entirely at the mercy of particular capitular bodies. In these days, when endowments of all kinds are on their trial, it is not safe to fall back, as the memorialists do, upon the pious wishes of founders. The question will have to be ultimately settled on its own merits; and the real point which a Royal Commission has now the opportunity of deciding is, whether the musical services in cathedrals are worthy of national recognition and of so much pecuniary support as can be spared from the funds of particular ecclesiastical corporations. If the decision be in favour of the musical services, they can scarcely be abandoned to the private judgment or tastes of a dean, a bishop, or a chapter. There is a mean or average level in those subjects which rises and falls with prevailing opinion at different periods, and the question suggests itself at this moment, are the ordinary cathedral services at anything like the level of the educated public opinion of the day on musical matters? We refer to the question without pretending to answer it ourselves at once; and we will gladly rely for more



specific information upon the experience of some of our readers in cathedral towns. In giving us the information, they may suggest much that will be valuable to the official inquiry now inaugurated. The Commission will approach the subject irrespective of the special interests of the lay or clerical elements in cathedral corporations, and will consider only the desires of the community or that larger portion of it to whom the preservation of the Church as a State institution is an object. The different members of the Commission will have their own opinions as to how far the grandeur and solemnity of the cathedral musical service, the last and most innocent relic of the ancient pomp of the Church, will conduce to its defence against an attack that it would be idle to deny is imminent. Such a view of the case is perhaps the best guarantee to organist or chorister that his position and social status will be tenderly cared for by the newly appointed Royal Commission.

MR. J. McCULLOCH, of San Francisco, has composed music to an Opera on the subject of the "Lady of the Lake," and, *à propos* to this achievement, tells the world, in an elaborate preface, what he thinks on musical matters generally. Mr. McCulloch is a bold man, and has the courage of his opinions, which, by the way, are as odd as his language. As far as we can make out, he is possessed by a deadly hatred of German music, which he calls "artificially compounded subtleties," and cherishes a no less uncompromising love for the music of Italy. But his hatred is funnier than his love, and we will parade a few examples of its expression. Here, however, we are embarrassed by very wealth of material, with such zest and perseverance does Mr. McCulloch hunt down his game. For a beginning, take a rather choice specimen: "Assemble together every vibratory concordance of Haydn, Mozart, Beethoven, Weber, Meyerbeer, and every other composer that ever lived, and there cannot be made up a score of combinations; yet, incredible as it may seem, in this poverty of variety not a single one of the aforesaid worthies has given practical evidence of being possessed of a thorough knowledge of the elementary combinations, few as they are." This is pretty well, but our exiled Scot goes much farther, and tells us that "the whole old fraternity of Bachs and Handels" were mere children compared to modern composers, while Beethoven "in the association of sound and sentiment" was quite a failure. Thus "Fidelio" missed its mark; and, says Mr. McCulloch, in a wonderful sentence, "To single out and amplify a meaningless harmonic fantasy, a kind of purgatorial classic, and try to pass it off as high-class opera is indicative of an overweening meekness too tortuously modest." Beethoven, in point of fact, was a poor creature, and "none of his operatic compositions (how many are there?) are fit to stand comparison with Weber's," while "the power to sustain rhythmic (*sic*) and poetical sentiment and consistency was woefully wanting." He was not even aware, miserable man! of the "unscientific notation which disfigures many of his works," and, like Weber and Mendelssohn, could not tell the difference between "an auxiliary or leader and a diminished seventh." To add to his crimes, he "allowed much to come forth that is trumpery and silly, as, for instance, the Eroica Symphony," about which we are told: "Overlooking the many glaring inconsistencies, bad harmony, and much clap-trap make-up, the whole Eroica is disfigured by a mawkish and discreditable attempt to make a show of much mental analytical profundity when it does not legitimately exist." Other composers, usually called great, are treated in the same way, and Mr. McCulloch smashes our whole pantheon of

heroes. Happily he leaves us something to worship, namely, Bellini and—himself, for has not Mr. McCulloch written his "Lady of the Lake" in Scotch style, and has not Scotland a "peculiarly characteristic national music, but little known at home and scarcely at all abroad, with rhythmic beauties and ingenious constructive technological fancies far in advance of any other nation?" Bellini we know, but not our McCulloch; and how much we long to make the acquaintance of such a man in this somewhat uniform and monotonous world there can be no need to say. Will not Mr. Carl Rosa act in the matter?

HOWEVER much we may wonder at the necessity of one of the qualifications named, when we read in an advertisement for a lady clerk that she "must be tall and write a good hand," there can at least be no doubt as to what is required; but we confess that some of the announcements in the daily newspapers puzzle us. One, for example, tells us that vocalists and pianists are so much wanted to appear at certain public concerts that if applicants for this honour will only apply to the advertiser they will, provided they show ability, immediately receive a salary, and if they require more lessons, "no charge whatever will be made for the necessary tuition." Now as we know very many persons in the latter of these two positions, we should at once urge them to apply at so benevolent an institution, were we not convinced that something more than is mentioned must be expected; for, indeed, were it not so, the house would be literally besieged from morning till night. Curiosities in advertisements, too, reach us from the country, and we have now one before us from a "Theoretical and Practical Teacher of Music." We have often heard of teachers who devote themselves to "organising" choirs, but the one here mentioned "reorganises" them, and "properly trains them for the Diocesan Choral Association." Moreover, he announces that he will "quickly remedy the imperfect enunciation, punctuation, and respiration so generally complained of in choirs that have had their practisings superintended by amateur choirmasters, schoolmasters, and youthful and inexperienced organists." We have always considered that a competent master can scarcely be "practical" without being also "theoretical"; but we presume that the object of this one is to impress those who have not considered the matter at all. For his own sake, however, we hope that he does not confine himself entirely to "reteaching"; for if he wait for choirs to place themselves under him who are confessedly deficient in "enunciation, punctuation, and respiration," we fear that his time will not be very fully occupied.

As public attention has been recently so much drawn to the subject of musical education, it is but justice to mention the grand results which have been, in a short time, achieved by the College of Music of Cincinnati. We have before us a book containing the programmes of twelve Orchestral Symphony Concerts given in the great Music Hall of the City, by the Theodore Thomas Orchestra, the programmes of the same number of Chamber Concerts given by the College Quartett, and a list of some 130 compositions played upon the great organ by George E. Whiting (professor in the college), at the Wednesday and Saturday afternoon Organ Concerts, all of which performances have taken place between the months of October, 1878, and May, 1879, inclusive. The high character of the music in these programmes is a sufficient indication of the standard of the College, which now contains upwards of 500 students. The plan of education in the institution appears to be

thoroughly sound, teachers the most eminent in their several departments being engaged, and every facility being afforded to the pupils of attending the concerts of the orchestra, the rehearsals, and the Organ Concerts. An important portion of the instruction, too, is the "College Choir," where singers are carefully trained for chorus-singing; the course of study, however, also including general musical education. "We invite to this choir," says the musical director in his address, "only those who are in earnest, and who will meet our effort to teach with corresponding effort to learn, who will attend the appointed hours for study and the concerts. A private student in the college who loses a lesson is the chief sufferer; but the neglect of a member of the choir injures that symmetry which is made by the perfect balance of the parts." These words cannot be too much impressed upon all who desire to attain eminence in the art they have chosen.

AMONGST the number of songs forwarded to us for review we scarcely remember one in which any indication was given what voice it was originally written for, or indeed whether it was intended for a female or a male vocalist. It might reasonably be imagined that the nature of the words would, in many cases, sufficiently show whether they were to be sung by a lady or a gentleman; but considering that we now hear singers of the gentler sex warbling the most impassioned serenades, it is evident that we are not to be in the slightest degree guided by the character of the composition. It is true that catalogues of vocal works often inform us of the compass of each song named; but this is a matter entirely of pitch, and leaves us as much as ever in the dark as to the quality of voice intended. If it be urged as a reason for this important omission that a song will sell more extensively when the voice it is composed for is not mentioned, why should we not have pieces published merely called "Instrumental Solos," on the supposition that they are equally available for a violin, flute, clarinet, or indeed any instrument which can produce the notes, and upon which the passages can be executed? Surely what is known as *timbre* must have something to do with the effect of an instrumental composition; and is this to be entirely ignored in one written for the voice? Would Beethoven's "Adelaide" or Mozart's "Qui sdegno" satisfy their composers if the former were transposed for a bass or the latter for a tenor; and, if not, must we not look upon it as a sign of decadence in vocal music that the same song is published in all sorts of keys to suit any amateur vocalist who may please to sing it? Surely a composer must know best what he means; and, even if his intentions should be disregarded, at least every musician would desire that they should be placed upon record.

It is usually considered that England is slow in recognising the musical works of foreign artists; but two instances have lately occurred which seem to prove that, even admitting the partial truth of this reproach, we are by no means singular in our tardiness. In Paris, it appears, attempts have recently been made to introduce some of the operatic works of Wagner, which have not by any means been received with warm tokens of encouragement; but a selection of his music performed on the composer's birthday was met by an organised opposition, and a disgraceful scene ensued, the noise of which rose far above the Wagnerian strains. It is probable that this hot-headed crusade against German importations may cool down in the course of time; but meanwhile those who wish to form a dispassionate judgment upon the music are prevented from hearing it, and

art thus suffers from the prejudices of the few. The other case, although widely different in the result, is the fact of the first performance in Italy of Handel's Oratorio "Israel in Egypt." Considering the popularity of Handel, it seems almost incredible that the Maestro Mustafà, Director of the Società Musicale Romana, should be the first to introduce both "Israel in Egypt" and "The Messiah" into Rome, and that the local papers should now express the belief that the performance of the works of this master will "mark an epoch in the musical history of the country." Surely the grandeur of Handel's writings should have been known to the principal artists of musical Italy years ago; and we should have thought that the performance of some of his works might safely have been tried before now. As we have said, England can scarcely be considered so very conservative, when we find France driving Wagner out of the country and Italy only just becoming acquainted with Handel.

OUR operatic managers have been surprisingly reluctant to see that the altered circumstances of the times render advisable a great change in their policy. This remark specially applies to Mr. Mapleson, because, since there must be yet awhile an aristocratic house, Mr. Gye has some excuse for persevering along the old lines. At length, however, there is reason to believe that Mr. Mapleson will establish a democratic opera, like that he is now "running" as a sequel to the ordinary season. Observation at home, and experience in America, have proved to the reluctant managerial mind what should be done, and shown how to do it. Hence we may look for radical changes at Her Majesty's Theatre next year, and it is not difficult to forecast them. We shall expect the emancipation of the house from the coddling system of subscription—at least, to an extent sufficient for freedom from the bondage of leading strings pulled by ticket offices. We shall expect, further, a sweeping change in the interior; and especially a large abolition of private boxes, which are rarely let, and have, as a rule, to be filled with "dead heads." And we anticipate a thorough reform in the absurd dress regulations which bar the doors against every gentleman who is not attired like a waiter. Let Mr. Mapleson do these things, throw open his theatre at moderate prices, provide a good *ensemble*, and show fair enterprise with regard to providing new attractions, and success, we are sure, will follow. No doubt, Mr. Gye would look down on his present rival from the height of a fashionable caterer, but Mr. Mapleson, with a house full of people and a satisfied treasurer, could endure the gaze.

HENRY SMART.

SINCERELY do we regret that our expressions of hope in the ultimate recovery of this eminent musician have not been realised. The announcement in our last number that a Government pension of £100 a year had been conferred upon him we have reason to know afforded him the utmost gratification; and, although he did not live to enjoy the solid benefit of this national recognition of his talent, it must be a source of satisfaction to his surviving relatives that his unceasing labours in the cause of the art of which he was so bright an ornament were duly, if somewhat tardily, acknowledged. Peacefully, and surrounded by his sorrowing family, he passed away on the 6th ult., at his residence, King Henry's Road, in his sixty-seventh year, but, as his latest compositions attest, in the full ripeness of his musical powers. Henry Smart was born in a musical family, for his father was a well-known and highly accomplished violinist, and his uncle, Sir George Smart, not only held the post of organist to Her Majesty's Chapel Royal,

but was the acknowledged Conductor of his day. It was fortunate for the art that the young musician shook off the trammels of the law—the profession for which he was at first designed—before the study had unfitted him to develop the gifts with which nature had endowed him. In the profession of his choice he soon obtained eminence; for not only had he exceptional talent as an organist (his extemporaneous performance, especially, impressing most powerfully all who heard him), but his compositions evidenced the possession of an original creative faculty which at once placed him in the foremost rank of his art. His organ works are not only noble examples of musicianly skill, but are replete with a melodious beauty which ever ensures them a cordial welcome. As a composer of church music he obtained a world-wide reputation, his services and anthems having been long universally recognised as masterpieces. At the head of his important secular compositions must be placed the Cantata "The Bride of Dunkerron" (written for and produced at the Birmingham Festival of 1864), which achieved a success fully endorsed by subsequent representations; and there can be little doubt that it will retain its place as one of the most charming works of this fast increasing class by a modern composer. Amongst his other successful compositions must be mentioned the Oratorio "Jacob" and the two beautiful Cantatas, written for female voices, with pianoforte accompaniment, "King René's Daughter," and "The Fishermidens"; the rendering of the latter of these at a concert by the students of the Royal Academy of Music affording the most unqualified pleasure to the composer, who was unanimously called forward at the conclusion of the performance to receive the warm congratulations of the audience. Mr. Smart had evidently a special talent for writing pieces exclusively for female voices; not only the two Cantatas already mentioned, but numberless Trios for ladies only, being amongst the very best of his smaller works. Within our limited space it would be impossible to enumerate one-half of the contributions to the art which this prolific composer has left us; but in proof that, even with failing bodily health, his mental powers were as keen as ever, we may mention his compositions in the "Organist's Quarterly Journal," every one of which would almost build up a fame as a writer for the instrument upon which he was so excellent a performer. A cheerful and genial companion, Mr. Smart was ever ready to acknowledge in others any portion of the talent of which he himself possessed so large a share; and his enjoyment of music of the highest class was intense. For three or four years he was organist at the Parish Church of Blackburn; afterwards at St. Giles's, Cripplegate; then at St. Luke's, Old Street; and finally at St. Pancras Church, Euston Road, a post which he held at the time of his decease. Although afflicted with blindness, he was always active; and attracted by the organ in the Leeds Town Hall (which he assisted in designing), he was often to be seen and heard there during the summer evenings. His loss, indeed, will be long and widely felt; for never was there a more earnest musician, never one who more heartily laboured to raise the standard of the art he professed and deeply loved; and, as a mark of the national appreciation of these facts, we sincerely hope that the pension granted to him will now be continued to his widow, a precedent for which was established on the decease of Dr. Wesley, of Gloucester. At the funeral, which took place on the 11th ult., a large number of the most eminent members of the profession attended to pay the last tribute to his memory; and the grief of those present who were personally acquainted with him will, we are certain, be largely shared by the many who, knowing him only by his works, cannot but feel that they have lost a dear and sympathetic friend.

#### CHESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

It would be pardonable to take for granted that the Musical Festival held in Chester Cathedral on the 23rd and 24th ult. was absolutely "a new thing under the sun." But it would be decidedly an error, because there was once a time when the antique city on the Dee had a cele-

bration of the kind septennially. Exactly fifty years have passed since the last of those gatherings took place, and any one who is fortunate enough to possess the *Harmonicon* may, by turning to the volume for 1829, read all about it. In some things it unquestionably puts the proceedings of 1879 to the blush, but in others not. There are, for example, greater reverence and propriety in the present than in the past. Then the Cathedral was given up to workmen for weeks, and desecrated by drinking and smoking, the service, moreover, being so arranged as to occupy the dinner-hour. We have changed all that, and for the better; but in other respects we cannot read the report of 1829 without envy. Imagine a festival with such singers as Madame Malibran, Miss Paton, Mrs. Knvyett, and Mr. Braham, supported by an orchestra one hundred strong (led alternately by Cramer and Mori), and a picked chorus of Lancashire and Yorkshire voices, numbering a hundred and thirty. In the orchestra were Lindley and Dragonetti, while we are told that the principal wind instruments were played "by the individuals who stand at the head of their several departments." Chester, as will be seen, did not try to emulate this state of things the other day; but in some respects there was a curious parallel between the two festivities. This passage, for example, written in 1829, might be reproduced now: "Of the selections we cannot speak in terms of unqualified praise. There was not a single thing in them on which we have to give an opinion for the first time." And this also: "The choral band was admirable. The steadiness and correct time of the trebles was quite delightful." Likewise this, in a modified form: "With reference to the books generally we never saw anything so incorrectly got up." As in instance take the following strange jumble of languages in the 1879 book: "*Sopranos primo et secundo*." Further, it might be said now, as fifty years ago: "The evening concerts were but mediocre. Nor do the selections tell much in favour of the taste of the Chester public;" and, yet further: "The instrumental band, as we have before hinted, was miserably deficient in all the stringed instruments," though it cannot be added, "We do not mean numerically deficient," for that is just the fault to be now complained of. But when pointing out all this, criticism should bear in mind that the task of reviving the Cathedral Festival at Chester was one of peculiar delicacy, needing to be set about and discharged with great caution. A large party, whose sympathies were essential to success, would never have tolerated mere performances, no matter on how pretentious a scale, in such a place; while the committee could not know how far the public would support them. Great allowance should therefore be made for the shortcomings of the recent gathering, and, though it will be my duty to point them out, no reproach is involved, as regards some, but only a warning.

It would appear that, for all the discretion of the Dean and his colleagues, a perfectly unanimous feeling did not prevail in city and county. I look vainly for the name of the Bishop of the diocese as a supporter of the Festival, and it is obvious that the clergy as a body held aloof, since, beyond those connected with the Cathedral, very few were announced as patrons. This is the more regrettable since it is hard to see in what the Festival, as actually conducted, could offend the most delicate susceptibilities. The "Services" were really services and no sham, going beyond even those at Worcester in earnestness of religious purpose; the singers, soloists excepted, were all drawn from cathedral choirs, and, as far as I know, the most ardent stickler for "reverence" has never yet seen irreverence in the employment of an orchestra. But it may be said that places in the Cathedral were openly sold, and that people who could not pay were excluded from their own church. This was so, of course; otherwise no Festival was possible; yet I am strongly of opinion that the proceedings should have included, as a matter of policy if not of principle, one free service, with full musical accessories, at an hour convenient for the working classes. At Worcester, last year, the free service was a most interesting feature; and there is reason to believe that, apart from good in other ways, it did much to bring popular opinion into harmony with the entire proceedings. But, although the Chester solemnity was not unanimously supported, the Dean and Chapter have very good reason to know that the mass of



the public was with them. At each service the nave, aisles, and transepts were full; and, in all likelihood, a considerable surplus of receipts over expenditure remains for advancing the good work of restoring the fine old edifice. Chester Cathedral, as all know, had fallen into a sad state of dilapidation when Dean Howson took the work of repair in hand, and such wonders have already been done that visitors who remember the neglected building can hardly believe that what they now see is the same structure. I heard, the other day, of an American who took umbrage at the change. Just landed in England and on the lookout for ruins, the soul within him was vexed and he exclaimed, "Well, now, why couldn't you have put up a new cathedral right away, and left us the old one?" But we do not all think with the Transatlantic visitor, rejoicing rather that Chester Cathedral will henceforth stand as a monument to the piety, liberality, and artistic taste of our age.

As will have been already inferred, the arrangements for the Festival were on a modest scale, and included no more than two grand Services, supplemented by a Miscellaneous Concert in the Music Hall on the 23rd, and a Ballad Concert in the Town Hall on the following day. The soloists engaged were Miss José Sherrington, Miss Jessie Jones, Madame Patey, Mr. Maas, and Signor Foli. The orchestra consisted, all told, of forty-four instruments, that is to say, the regular allowance of "wind" against twelve violins and thirteen other strings. Obviously a band should never be constituted thus, since the weakness of the violins is fatal to efficiency; while, to make matters worse, some of the players were not exactly perfect, and the entire machine worked as though out of gear. This was the great blot upon the Festival, and reduced to a low artistic level that which might have stood reasonably high. On another occasion, let us hope, the managers will recognise how far economy in connection with the orchestra is false economy, to be avoided as carefully as reckless expenditure. The chorus gave less cause for complaint. It comprised about 170 singers drawn from the cathedrals of Chester, Westminster Abbey, York, Durham, Ripon, Manchester, Worcester, Hereford, Bangor, and St. Asaph, St. George's Chapel, Windsor, and Leeds Parish Church. That the voices were of good quality will be taken for granted, as that they rendered the music with precision and taste. But I must point out that here also was felt a want of balance, the trebles—ninety strong, against about forty in each of the other parts—largely predominating. The excess was, no doubt, in the right place, and the boys sang so well that the prominence of their part gave no offence to the ear. All the same, however, it was a defect in the chorus, especially as the basses were comparatively very weak. At the new organ, which is imposing to the eye, whatever it may be to the ear, Dr. Roland Rogers, of Bangor Cathedral, presided, and the performances were conducted by Mr. J. C. Bridge, the Chester organist, who made his first appearance as the musical head of a festival with encouraging success. The arrangements within the Cathedral were a copy of those at Worcester in 1878; the band and chorus occupying a platform beneath the tower, just west of the screen, but not so raised as to interfere with the vista. In front of the platform were seats for the officiating and other clergy, the remaining space in nave and transepts being devoted to the congregation, for whom also raised tiers of seats were erected beneath the west window. It should further be mentioned that the commodious south transept, still used as a parish church, was set apart for the humbler class of festival lovers, who, though they could see little, heard all without impediment. Yes, another thing deserves note. The platforms were constructed and fitted in the builder's yard, so that they could be placed in the cathedral without noise and in very brief space of time. Even thus far did the Dean and Chapter take precautions to avoid offence. Coming to the order of service, it will be seen that the devotional exercises were considerably expanded from the model set at Worcester. After the Confession, Absolution, Lord's Prayer, and two special Psalms, came the First Lesson, Magnificat, Second Lesson, and Nunc dimittis; the Apostles' Creed and three Collects immediately preceding the Oratorio, at the close of which the General Thanksgiving and Blessing brought the proceedings to an

end. It is clear from this that the intention was not merely to give the sanction of a religious exercise to a musical performance, but to secure a genuine service. At the same time, it may be necessary on future occasions to modify the plan, since not all great sacred works are as brief as Spohr's "Last Judgment" and Mendelssohn's "Lobgesang." Some alarm appears to have been felt lest the public should fail to discriminate between an entertainment and a religious function, in view of which the Dean issued an earnest appeal for reverential conduct. But as a matter of fact no danger existed. The behaviour of the large congregation on both days was that of church-goers in general, and lacked nothing of entire propriety. Why are the clerical authorities on these occasions so ready to assume that the laity have a mind to forget what is due to a sacred place as well as to their own self-respect?

Favoured by bright weather, the Festival began auspiciously on the afternoon of the 23rd ult. The Cathedral soon filled, and the scene was decidedly imposing as, to the strains of the organ, the long array of surpliced singers filed in to their appointed places. The band, by the way, was not surpliced, and the appearance of its members in the foreground of the platform seemed a little incongruous. Attwood's Coronation Anthem, "I was glad," opened the service, and was sung with great spirit and effect. Unfortunately its commencement suffered from a misunderstanding on the part of the organist, between whose instrument and the orchestra moreover some slight difference of pitch made itself unpleasantly felt. But this was forgotten in the interest called forth by Mr. Bridge's new setting for voices, organ, and orchestra of the Magnificat and Nunc dimittis. Mr. Bridge seems here to have intended a pleasing and popular "service" rather than one illustrative of his highest powers; and it is clear further that the accompaniments were not originally meant to be orchestral. Popular the music will certainly become, as earnest of which it was heard on this occasion with the satisfaction which readily understood works never fail to give when they have any merit at all. Spohr's "Last Judgment" formed the *pièce de résistance*, and no better could have been chosen, since it always borrows solemnity from its surroundings when heard in a cathedral, and never produces half such an effect elsewhere. I cannot praise the performance without reserve, because the orchestra often left much to wish for, and was now and then positively offensive. The vocal music, on the other hand, received a fair amount of justice, the choir singing invariably with spirit and correctness, sometimes, as in "Blest are the departed," with touching expression. Above all did the boys distinguish themselves—the fine quality of their voices, their prompt attack, just intonation, and oneness of delivery being points that connoisseurs could not weary in admiring.

Miss Jessie Jones seemed a little out of voice, but Miss Sherrington sang better than I ever remember to have heard her before, and brought out admirably the feeling of the music. Of Madame Patey, who had little to do, it is needless to say more than that she was in full possession of her great powers; while both Mr. Maas and Signor Foli discharged their respective tasks in a manner becoming their repute. Mr. Maas especially won golden opinions; his pure voice and refined style giving to his music all needful effect. The service ended with the "Hallelujah" from Beethoven's "Mount of Olives," in which the voices were again conspicuous for dash and vigour.

On the following day another imposing congregation assembled, every seat, as far as I could observe, being occupied, and splendid weather lending to the whole festivity a brightness and animation most enjoyable. The order of proceedings was exactly that of the previous day, the music alone being changed. This time the introductory work was the Overture to Handel's "Samson," of which not more than the minuet received anything like justice, and even that lacked finish. An anthem would, under the circumstances, have been far preferable and better suited to the occasion. Amend was made, however, before the First Lesson, when Madame Patey sang Gounod's "There is a green hill far away," accompanied by organ and orchestra. The effect of this could not be mistaken, and every one present must have felt it; with such earnestness did the singer deliver her beautiful and expressive theme.

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#### ROYAL ITALIAN OPERA.

THE Italian version of M. Massenet's Opera "Le Roi de Lahore," produced at the above establishment on the 28th of June, appeals so irresistibly to the eye that we find it somewhat difficult to gauge the amount of merit displayed by the composer at its true value. The splendour of the processions, the grace and elegance of the ballets, and the picturesque beauty of the scenes so distract the attention that the music too often becomes but a secondary consideration; and it was difficult at the fall of the curtain after each act to decide how much of the applause was elicited by the excellent writing in the finales and how much was due to the gorgeousness of the spectacle. That every opportunity is afforded for scenic effect may be gathered from the following slight sketch of the plot. The first act takes place in the Temple of *Indra*, at Lahore, when *Scindia*, the king's minister, informs the high priest that *Nair*, a young devotee, receives the visits of a lover. She is compelled by the priest and priestesses to summon her admirer, who proves to be *Alim*, the King. He, having power to release her from her vows, asks her to become his Queen, and they depart on an expedition against the Mussulmans. *Scindia*, also in love with *Nair*, vows vengeance against the King, who is defeated in battle, and dies of his wounds. In the third act *Alim* is in Paradise; but still mourning for *Nair*, is permitted by the Indian Deity, *Indra*, to return to earth as a slave, and live with *Nair* until her death, which will occur simultaneously with his own. *Scindia*, who has seized the throne of Lahore, appears in state, and amazed at seeing *Alim*, denounces him as an impostor and orders his arrest; but the priests protect him, considering his appearance as a sign from Heaven. *Nair* passes by as Queen, and *Alim* is in despair, thinking she has forgotten him. She, however, escapes from the hated *Scindia*, stabs herself, and the lovers, dying together, ascend to the heavenly abode of *Indra*. Considering the excessive length of this Opera, it

is an unfortunate fact that the best music is in the first act, and that consequently expectations are raised which are afterwards by no means realised. Certainly the opening chorus and the whole of the ballet music in the Paradise of *Indra*, the finale to the fourth act, and many of the concerted pieces, prove that the composer has an individuality quite refreshing after the mixture of styles in the last operatic novelty at this house; but M. Massenet is at his best in the early scenes, much of the music of which is coloured with a delicacy which makes us regret that the modern declamatory school should have so influenced the composer in the later portions of his work. The orchestration, although in parts somewhat noisy, shows the hand of a consummate master throughout, the Wagnerian instrumentation however occasionally becoming so prominent as to afford undoubted proof that M. Massenet has not yet the courage to rely solely upon himself. The part of the heroine was played by Mdle. Turolla with much earnestness, her singing in many parts eliciting the warmest applause; and the small character of *Kaled*, containing only one solo of importance, was adequately filled by Mdle. Pasqua. Signor Gayarré sang in the part of *Alim*, as he always does sing, unequally; creating, however, much effect in the passages of mere declamation. M. Lassalle materially increased the reputation he has already made by his fine singing and acting in the somewhat ungracious part of *Scindia*. His magnificent rendering of the air in the fourth act, especially, thoroughly roused the audience to enthusiasm, the encore being too unanimous to be resisted. The minor characters of *Timoor* and *Indra* were played by Signori Silvestri and Capponi respectively, and the choruses were, on the whole, well sung. The Opera may be said to have achieved a deserved success; but unless the spectacular portion of the work prove a powerful attraction, we doubt whether it will be eagerly anticipated in the programme of next season.

There has been no other novelty at this establishment; but the re assumption of *Semiramide*, in Rossini's Opera, by Madame Patti should be mentioned, her success in this part last season being more than equalled this year. M. Ambrose Thomas's pretentious Opera "Hamlet," has also been revived—strangely enough, for only one night—with Mdle. Heilbron as *Ophelia*, and Signor Cotogni as *Hamlet*, both artists giving the music with good dramatic effect, but without producing any special impression. The season terminated on the 26th ult. with Meyerbeer's "L'Etoile du Nord."

#### HER MAJESTY'S THEATRE.

THE singularly barren season at this establishment concluded on the 12th ult.; but a series of representations at cheap prices—upon which we are almost inclined to think the lessee especially relies as the most profitable portion of his speculation—commenced immediately, with the usual orchestra, most of the principal vocalists, and Sir Michael Costa as Conductor for four nights during the week, M. Sainton occupying his place on the remaining nights. During the month Madame Gerster has appeared with much success as the heroine in "Dinorah," giving perhaps a somewhat unconventional rendering of the character, but singing charmingly throughout. M. Ambrose Thomas's Opera "Mignon," too, has been revived for Mdle. Nilsson, a feature in the cast being the assumption of *Lolario*, the *Harper*, by M. Roudil; and we have also to chronicle the cordial welcome accorded to Madame Marie Roze, who reappeared, after her long absence in America, as *Pamina*, in "Il Flauto Magico," singing with a very decided increase of vocal power. During the series of cheap performances Wagner's "Lohengrin" has been given, Mdle. Minnie Hauck achieving a marked success in the part of *Elsa*. We are glad to say that the short season devoted to the non-aristocratic portion of the public has been so well patronised as to encourage the hope that the Opera in this country will no longer be given up to the fashionable world.

#### PHILHARMONIC SOCIETY.

THE eighth and last Concert of the season, on the 2nd ult., introduced no absolute novelty, but Professor Macfarren's Symphony in E minor, which was given on the

occasion, was new to most of the audience, having been played only once at a concert of the "British Orchestral Society," under the direction of Mr. Mount. The first and last movements of this work are excellent examples of scholarly writing, the treatment of the subjects evidencing throughout the hand of a master; but the Gavotte and Musette—which stand in place of the usual Minuet and Trio—fairly took the audience by surprise, not only by the quaint and melodious character of the themes, but by the exquisite orchestral colouring, which, although thoroughly suggestive of the time in which these dances flourished, was positively refreshing, even to those who came prepared to listen to "modern effects." At the end of the Symphony the composer was called into the orchestra, and received an ovation which must have convinced him how legitimately and decisively he had won his success. The other orchestral works were Beethoven's "Pastoral Symphony," and Weber's "Jubilee" Overture, both of which were finely played. M. Saint-Saëns's performance of his own pianoforte Concerto in G minor was remarkable for digital dexterity and perfect command of the passages; but we cannot say that we were much impressed with the music. He also performed Bach's Prelude and Fugue in A minor on the organ, eliciting warm and well-deserved applause. Madame Hohenschild and Mr. W. H. Cummings were the vocalists; the former giving a somewhat feeble rendering of Mozart's Aria "Deh per questo," and the latter singing with much effect the Barcarole "Nymphes attentives," from Gounod's "Polyeucte." Mr. Cusins, who has conducted these concerts for thirteen seasons, was warmly applauded on retiring from the orchestra.

#### ROYAL ACADEMY OF MUSIC.

THE Annual Concert of the students of this institution, under the conductorship of Mr. Walter Macfarren, was given at St. James's Hall, on the 22nd ult., before an audience filling every portion of the room. In consequence of the distribution of prizes by Her Royal Highness the Duchess of Edinburgh, the programme was somewhat shorter than usual; but enough talent was shown, both in the creative and executive department, to justify us in bestowing the highest praise upon the system of training in the Academy. Mr. W. G. Wood's Symphony in E flat, if we may judge from the first movement, which was the only one given, is a highly meritorious work, both the themes and their treatment evidencing much musical feeling as well as a clearness of thought highly commendable in so young a pupil. An Andante and Gavotte for orchestra, by Miss Cécile Hartog, may also be most favourably noticed (especially the latter movement); and Mr. Ernest Ford's Creed, from a Communion Service, showed that the composer had studied the best models of church music. The pianoforte-playing—represented by Miss Maud Willett in the Andante and Finale from Mendelssohn's Concerto in G minor, and Mr. F. W. W. Bampfylde in two movements from Schumann's Concerto in A minor—displayed not only the effect of sound teaching, but much talent in the players. A violin solo by Master J. Payne elicited hearty and well-deserved applause, both the tone and execution of the juvenile performer giving every promise of future excellence. The solo vocalists were Miss Ada Patterson, Mrs. Mudie-Bolingbroke, Mr. Davies, and Mr. Arthur F. Jarratt (the latter of whom sang with much effect a graceful song by his fellow-student, Mr. Myles B. Foster), and several other pupils joined in some concerted pieces. At the conclusion of the concert Professor Macfarren, in an eloquent address, spoke of the continued prosperity of the institution—upwards of 400 pupils now actually studying in the Academy—and after thanking the Duchess of Edinburgh for attending on the occasion, the prizes were distributed as follows:—

The Lucas silver medal (for a composition of a Scena for voice and orchestra), Arthur G. Thomas; the Parepa-Rosa gold medal (singing), J. Hervey d'Egville; the Sterndale-Bennett, first prize, purse of ten guineas (pianoforte), Margaret Gyde; second prize (purse of five guineas), Alice Heathcote; the Llewellyn Thomas gold medal (for declamatory English singing), Marian M'Kenzie; the Evill prize (for ditto), Arthur F. Jarratt; the Heathcote

Long prize, purse of ten guineas (pianoforte); F. W. W. Bampfylde; the Read prizes, purses of £25 and £10 (for composition of a quartet for piano and bowed instruments), first prize to Tobias A. Matthey, second to Henry R. Rose. Certificates of Merit: A. E. Bolingbroke, A. Patterson, C. Samuells, E. Goldsbro, D. Shapley, O. L. Prescott, A. F. Jarratt, and R. George. Silver Medals: S. Ambler, I. Ware, A. Hazard, E. Gregory, M. Gyde, W. H. Brereton, J. L. Hutchinson, J. Grantley, S. Tower, E. Flavell, P. Stranders, J. Payne, A. Harper, M. B. Foster, and W. G. Wood. A very large number of bronze medals were also given.

#### LONDON MUSICAL SOCIETY.

THE first Concert of this newly formed Society—given in St. James's Hall on the 27th of June—sufficiently attested the fact that amateurs are willing to band themselves into choral bodies, under the direction of an experienced Conductor, not with the desire of competing with those associations which have done so much good in presenting the standard works to an English audience, but with the avowed purpose of introducing comparatively unknown compositions of merit which the large number of paying concert-goers termed the "general public," are somewhat slow to appreciate. That this was a "private concert," however, must have astonished those who, on entering the hall, found almost every seat occupied; and, although it may be said that some few were attracted by feelings of friendship with the artists engaged in the performance, the demeanour of the entire audience throughout the concert was such as to show that the music, unfamiliar as it was, created a profound impression upon every listener. Handel's sixth Chandos Anthem, which was the first piece in the programme, was finely sung, the difficulties being surmounted most creditably, considering how short a time the choir has been in existence. Every point was attacked with decision, the experienced conducting of Mr. Barnby materially helping the weak and strengthening the strong in the general rendering of the work. The orchestra too was everything that could be desired, the excellent additional accompaniments of Mr. E. Silas, which were used on the occasion, never asserting themselves with undue prominence. Hermann Goetz's setting of the 137th Psalm, "By the Waters of Babylon," given for the first time in this country, is not only the noblest and most perfect work of this composer with which we are acquainted, but one of those delicately coloured and sympathetic creations the sacred and reverential feeling in which cannot but deepen the effect of the scriptural text even to the most impassive hearer. The dramatic power too, evidenced as much in the tearful words of sorrow as in the stirring cries for revenge, convince us that the composer, had he lived, would have earned for himself a high name in the lyrical drama. The work produced an almost electrical effect upon the audience; and now that its excessive beauties have been so successfully revealed, there can be little doubt that it will at once take its place amongst the greatest compositions in sacred art. The solos in Handel's Anthem, although most efficiently rendered by Miss H. C. Weber, the Viscountess Downe, Mr. T. Marzials, and Mr. Charles Wade, scarcely invite criticism; but in Goetz's Psalm the singing of Miss Carina Clelland (who is but too little known in the metropolis) was of a high order of excellence, and elicited warm and well-deserved applause. The second part of the concert was devoted to an orchestral arrangement, by H. Esser, of Bach's Toccata in F, and Dr. F. Hiller's well-written and effective "Song of Victory"; in the last-named work Miss Clelland again proving herself a genuine artist by her intelligent rendering of the solos. Mr. Barnby conducted throughout with much care and judgment, his efforts being ably seconded by all the members of the orchestra as well as the choir. So excellent an inauguration concert encourages us to hope that this Society—which is presided over by H.R.H. Prince Leopold—will achieve great results in the future; for not only do we find on the list of the committee names of the highest influence, but the performing members are evidently earnest workers in the good cause they have undertaken; and with so perfect an organisation a decisive and permanent success may be ensured.



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#### ROYAL ITALIAN OPERA.

THE Italian version of M. Massenet's Opera "Le Roi de Lahore," produced at the above establishment on the 28th of June, appeals so irresistibly to the eye that we find it somewhat difficult to gauge the amount of merit displayed by the composer at its true value. The splendour of the processions, the grace and elegance of the ballets, and the picturesque beauty of the scenes so distract the attention that the music too often becomes but a secondary consideration; and it was difficult at the fall of the curtain after each act to decide how much of the applause was elicited by the excellent writing in the finales and how much was due to the gorgeousness of the spectacle. That every opportunity is afforded for scenic effect may be gathered from the following slight sketch of the plot. The first act takes place in the Temple of *Indra*, at Lahore, when *Scindia*, the king's minister, informs the high priest that *Nair*, a young devotee, receives the visits of a lover. She is compelled by the priest and priestesses to summon her admirer, who proves to be *Alim*, the King. He, having power to release her from her vows, asks her to become his Queen, and they depart on an expedition against the Mussulmans. *Scindia*, also in love with *Nair*, vows vengeance against the King, who is defeated in battle, and dies of his wounds. In the third act *Alim* is in Paradise; but still mourning for *Nair*, is permitted by the Indian Deity, *Indra*, to return to earth as a slave, and live with *Nair* until her death, which will occur simultaneously with his own. *Scindia*, who has seized the throne of Lahore, appears in state, and amazed at seeing *Alim*, denounces him as an impostor and orders his arrest; but the priests protect him, considering his appearance as a sign from Heaven. *Nair* passes by as Queen, and *Alim* is in despair, thinking she has forgotten him. She, however, escapes from the hated *Scindia*, stabs herself, and the lovers, dying together, ascend to the heavenly abode of *Indra*. Considering the excessive length of this Opera, it

is an unfortunate fact that the best music is in the first act, and that consequently expectations are raised which are afterwards by no means realised. Certainly the opening chorus and the whole of the ballet music in the Paradise of *Indra*, the finale to the fourth act, and many of the concerted pieces, prove that the composer has an individuality quite refreshing after the mixture of styles in the last operatic novelty at this house; but M. Massenet is at his best in the early scenes, much of the music of which is coloured with a delicacy which makes us regret that the modern declamatory school should have so influenced the composer in the later portions of his work. The orchestration, although in parts somewhat noisy, shows the hand of a consummate master throughout, the Wagnerian instrumentation however occasionally becoming so prominent as to afford undoubted proof that M. Massenet has not yet the courage to rely solely upon himself. The part of the heroine was played by Mlle. Turolla with much earnestness, her singing in many parts eliciting the warmest applause; and the small character of *Kaled*, containing only one solo of importance, was adequately filled by Mlle. Pasqua. Signor Gayarré sang in the part of *Alim*, as he always does sing, unequally; creating, however, much effect in the passages of mere declamation. M. Lassalle materially increased the reputation he has already made by his fine singing and acting in the somewhat ungracious part of *Scindia*. His magnificent rendering of the air in the fourth act, especially, thoroughly roused the audience to enthusiasm, the encore being too unanimous to be resisted. The minor characters of *Timoor* and *Indra* were played by Signori Silvestri and Capponi respectively, and the choruses were, on the whole, well sung. The Opera may be said to have achieved a deserved success; but unless the spectacular portion of the work prove a powerful attraction, we doubt whether it will be eagerly anticipated in the programme of next season.

There has been no other novelty at this establishment; but the re-assumption of *Semiramide*, in Rossini's Opera, by Madame Patti should be mentioned, her success in this part last season being more than equalled this year. M. Ambrose Thomas's pretentious Opera "Hamlet," has also been revived—strangely enough, for only one night—with Mlle. Heilbron as *Ophelia*, and Signor Cotogni as *Hamlet*, both artists giving the music with good dramatic effect, but without producing any special impression. The season terminated on the 26th ult. with Meyerbeer's "L'Etoile du Nord."

#### HER MAJESTY'S THEATRE.

THE singularly barren season at this establishment concluded on the 12th ult.; but a series of representations at cheap prices—upon which we are almost inclined to think the lessee especially relies as the most profitable portion of his speculation—commenced immediately, with the usual orchestra, most of the principal vocalists, and Sir Michael Costa as Conductor for four nights during the week, M. Sainton occupying his place on the remaining nights. During the month Madame Gerster has appeared with much success as the heroine in "Dinorah," giving perhaps a somewhat unconventional rendering of the character, but singing charmingly throughout. M. Ambrose Thomas's Opera "Mignon," too, has been revived for Mlle. Nilsson, a feature in the cast being the assumption of *Lotario*, the *Harper*, by M. Roudil; and we have also to chronicle the cordial welcome accorded to Madame Marie Roze, who reappeared, after her long absence in America, as *Pamina*, in "Il Flauto Magico," singing with a very decided increase of vocal power. During the series of cheap performances Wagner's "Lohengrin" has been given, Mlle. Minnie Hauck achieving a marked success in the part of *Elsa*. We are glad to say that the short season devoted to the non-aristocratic portion of the public has been so well patronised as to encourage the hope that the Opera in this country will no longer be given up to the fashionable world.

#### PHILHARMONIC SOCIETY.

THE eighth and last Concert of the season, on the 2nd ult., introduced no absolute novelty, but Professor Macfarren's Symphony in E minor, which was given on the

occasion, was new to most of the audience, having been played only once at a concert of the "British Orchestral Society," under the direction of Mr. Mount. The first and last movements of this work are excellent examples of scholarly writing, the treatment of the subjects evidencing throughout the hand of a master; but the Gavotte and Musette—which stand in place of the usual Minuet and Trio—fairly took the audience by surprise, not only by the quaint and melodious character of the themes, but by the exquisite orchestral colouring, which, although thoroughly suggestive of the time in which these dances flourished, was positively refreshing, even to those who came prepared to listen to "modern effects." At the end of the Symphony the composer was called into the orchestra, and received an ovation which must have convinced him how legitimately and decisively he had won his success. The other orchestral works were Beethoven's "Pastoral Symphony," and Weber's "Jubilee" Overture, both of which were finely played. M. Saint-Saëns's performance of his own pianoforte Concerto in G minor was remarkable for digital dexterity and perfect command of the passages; but we cannot say that we were much impressed with the music. He also performed Bach's Prelude and Fugue in A minor on the organ, eliciting warm and well-deserved applause. Madame Hohenschild and Mr. W. H. Cummings were the vocalists; the former giving a somewhat feeble rendering of Mozart's Aria "Deh per questo," and the latter singing with much effect the Barcarole "Nymphes attentives," from Gounod's "Polyeucte." Mr. Cusins, who has conducted these concerts for thirteen seasons, was warmly applauded on retiring from the orchestra.

#### ROYAL ACADEMY OF MUSIC.

THE Annual Concert of the students of this institution, under the conductorship of Mr. Walter Macfarren, was given at St. James's Hall, on the 22nd ult., before an audience filling every portion of the room. In consequence of the distribution of prizes by Her Royal Highness the Duchess of Edinburgh, the programme was somewhat shorter than usual; but enough talent was shown, both in the creative and executive department, to justify us in bestowing the highest praise upon the system of training in the Academy. Mr. W. G. Wood's Symphony in E flat, if we may judge from the first movement, which was the only one given, is a highly meritorious work, both the themes and their treatment evidencing much musical feeling as well as a clearness of thought highly commendable in so young a pupil. An Andante and Gavotte for orchestra, by Miss Cécile Hartog, may also be most favourably noticed (especially the latter movement); and Mr. Ernest Ford's Creed, from a Communion Service, showed that the composer had studied the best models of church music. The pianoforte-playing—represented by Miss Maud Willett in the Andante and Finale from Mendelssohn's Concerto in G minor, and Mr. F. W. W. Bampfylde in two movements from Schumann's Concerto in A minor—displayed not only the effect of sound teaching, but much talent in the players. A violin solo by Master J. Payne elicited hearty and well-deserved applause, both the tone and execution of the juvenile performer giving every promise of future excellence. The solo vocalists were Miss Ada Patterson, Mrs. Mudie-Bolingbroke, Mr. Davies, and Mr. Arthur F. Jarratt (the latter of whom sang with much effect a graceful song by his fellow-student, Mr. Myles B. Foster), and several other pupils joined in some concerted pieces. At the conclusion of the concert Professor Macfarren, in an eloquent address, spoke of the continued prosperity of the institution—upwards of 400 pupils now actually studying in the Academy—and after thanking the Duchess of Edinburgh for attending on the occasion, the prizes were distributed as follows:—

The Lucas silver medal (for a composition of a Scena for voice and orchestra), Arthur G. Thomas; the Parepa-Rosa gold medal (singing), J. Hervet d'Egville; the Steradale-Bennett, first prize, purse of ten guineas (pianoforte), Margaret Gyde; second prize (purse of five guineas), Alice Heathcote; the Llewellyn Thomas gold medal (for declamatory English singing), Marian M'Kenzie; the Evill prize (for ditto), Arthur F. Jarratt; the Heathcote

Long prize, purse of ten guineas (pianoforte); F. W. W. Bampfylde; the Read prizes, purses of £25 and £10 (for composition of a quartet for piano and bowed instruments), first prize to Tobias A. Matthey, second to Henry R. Rose. Certificates of Merit: A. E. Bolingbroke, A. Patterson, C. Samuelli, E. Goldsbro, D. Shapley, O. L. Prescott, A. F. Jarratt, and R. George. Silver Medals: S. Ambler, I. Ware, A. Hazard, E. Gregory, M. Gyde, W. H. Brereton, J. L. Hutchinson, J. Grantley, S. Tower, E. Flavell, P. Stranders, J. Payne, A. Harper, M. B. Foster, and W. G. Wood. A very large number of bronze medals were also given.

#### LONDON MUSICAL SOCIETY.

THE first Concert of this newly formed Society—given in St. James's Hall on the 27th of June—sufficiently attested the fact that amateurs are willing to band themselves into choral bodies, under the direction of an experienced Conductor, not with the desire of competing with those associations which have done so much good in presenting the standard works to an English audience, but with the avowed purpose of introducing comparatively unknown compositions of merit which the large number of paying concert-goers termed the "general public," are somewhat slow to appreciate. That this was a "private concert," however, must have astonished those who, on entering the hall, found almost every seat occupied; and, although it may be said that some few were attracted by feelings of friendship with the artists engaged in the performance, the demeanour of the entire audience throughout the concert was such as to show that the music, unfamiliar as it was, created a profound impression upon every listener. Handel's sixth Chandos Anthem, which was the first piece in the programme, was finely sung, the difficulties being surmounted most creditably, considering how short a time the choir has been in existence. Every point was attacked with decision, the experienced conducting of Mr. Barnby materially helping the weak and strengthening the strong in the general rendering of the work. The orchestra too was everything that could be desired, the excellent additional accompaniments of Mr. E. Silas, which were used on the occasion, never asserting themselves with undue prominence. Hermann Goetz's setting of the 137th Psalm, "By the Waters of Babylon," given for the first time in this country, is not only the noblest and most perfect work of this composer with which we are acquainted, but one of those delicately coloured and sympathetic creations the sacred and reverential feeling in which cannot but deepen the effect of the scriptural text even to the most impassive hearer. The dramatic power too, evidenced as much in the tearful words of sorrow as in the stirring cries for revenge, convince us that the composer, had he lived, would have earned for himself a high name in the lyrical drama. The work produced an almost electrical effect upon the audience; and now that its excessive beauties have been so successfully revealed, there can be little doubt that it will at once take its place amongst the greatest compositions in sacred art. The solos in Handel's Anthem, although most efficiently rendered by Miss H. C. Weber, the Viscountess Downe, Mr. T. Marzials, and Mr. Charles Wade, scarcely invite criticism; but in Goetz's Psalm the singing of Miss Carina Clelland (who is but too little known in the metropolis) was of a high order of excellence, and elicited warm and well-deserved applause. The second part of the concert was devoted to an orchestral arrangement, by H. Esser, of Bach's Toccata in F, and Dr. F. Hiller's well-written and effective "Song of Victory"; in the last-named work Miss Clelland again proving herself a genuine artist by her intelligent rendering of the solos. Mr. Barnby conducted throughout with much care and judgment, his efforts being ably seconded by all the members of the orchestra as well as the choir. So excellent an inauguration concert encourages us to hope that this Society—which is presided over by H.R.H. Prince Leopold—will achieve great results in the future; for not only do we find on the list of the committee names of the highest influence, but the performing members are evidently earnest workers in the good cause they have undertaken; and with so perfect an organisation a decisive and permanent success may be ensured.

## THE SNOXELL COLLECTION AND HANDELIAN RELICS.

MESSRS. PUTTICK AND SIMPSON have recently sold a remarkable collection of curiosities under the above title. At the first day's sale (June 9) they disposed of the miniatures and enamels, more than 200 lots, including a few portraits of deceased musicians. On the second day about 200 lots of paintings and medallions, bronzes, china, &c., were sold. Many of these were interesting to musical amateurs, notably an oil-painting by Wolfgang representing George Frederic Handel; although the resemblance to other portraits of Handel was not striking, the picture was engraved almost immediately after it was painted, and it was therefore interesting to compare the somewhat scarce engraving with its original. On the third day of the sale nearly 200 lots of "mechanical automata, musical instruments, Handelian relics, clocks and watches, ormolu ornaments, &c.," were brought under the auctioneer's hammer. A more extraordinary collection of articles it would be difficult to find—automaton rope-dancers, musicians, life-size performing organists, piping bullfinches, a phoenix pecking her breast and feeding her young with blood, dancing bears, magicians, flying birds, drummer-boys, performing elephants, and "The original anvil and hammer of the Harmonious Blacksmith from which Handel composed his celebrated air." It was somewhat depressing to find this worn-out piece of imposture and monument of enthusiastic ignorance and credulity, still in existence, and it was wonderful to note that it sold for £13; but as the purchasers were Messrs. Maskelyne and Cooke, well known for their clever feats of sleight-of-hand and deception, it is to be hoped they will be able to turn the miserable lump of old iron to profitable account. We would suggest that they should arrange to have Handel's celebrated air performed on the anvil with a trumpet obbligato by *Fanfara*. The fourth day's sale included musical instruments, statuary, theatrical dresses, jewellery, &c. The books, music, and engravings were sold on several succeeding days; and finally, on the 21st ult., the autographs and manuscripts were dispersed. Great interest was attached to the last day's sale, as it had been announced that Handel's will, in his own autograph, would be included in the catalogue. It was very generally known that Mr. Snoxell had been for years the possessor of this relic of the great composer, reference having been made to it by M. Schœlcher in his life of Handel; much speculation was therefore rife as to whether the coveted prize would be bought by some of our national trustees or whether the German Handel Society would secure it, but it was purchased by Mr. W. H. Cummings for £53. How it came to pass that various national and local institutions allowed such an opportunity to slip, it would be vain to inquire. The will is wholly in English and is entirely in Handel's handwriting, with a fine bold signature, "George Frideric Handel," the date of the document being June, 1750; this is followed by a codicil dated August, 1756, not in Handel's autograph, but the signature which is his, "George Frideric Handel," as before, at once suggests why he did not write the codicil himself—it is the signature of a blind man. A second codicil, signed by Handel, gives colour to the supposition that at the date, March, 1757, he had partially recovered his sight; in a third codicil, dated August of the same year, the signature again appears as if written by one quite blind; and a fourth codicil, dictated and signed on the 11th of April, 1759, only three days before he died, is subscribed in a faltering and feeble hand, "G. F. Handel." This last is witnessed by Rudd and Handel's amanuensis, J. Christopher Smith; and it is interesting to note that by this document, made almost in *articulo mortis*, the "Royal Society of Musicians," of which Handel was a member, received a legacy of one thousand pounds, and instructions are given for the expenditure of a sum "not exceeding six hundred pounds" to erect a monument in Westminster Abbey.

The last day's sale included the inventory of Handel's household goods taken immediately after his decease: this curious document was also bought by Mr. Cummings. Handel's watch, with his name engraved on the case, was bought by an anonymous purchaser.

Mr. Snoxell the late owner of the properties we have enumerated was an amateur violinist, and was for many

years associated with the Sacred Harmonic Society in that capacity. He also essayed to become a composer, but, judging from a published volume of his compositions now lying before us, succeeded but indifferently in his endeavours; for, although fairly free from error, they are wanting in interest, and exhibit no indication of talent.

THE competition for the Sterndale-Bennett prize of ten guineas for pianoforte-playing was held on the 3rd ult. at the Royal Academy of Music. The examiners were Messrs. Charles Hallé, A. Schloesser, and W. Dorrell. There were twenty-two candidates, and the prize was awarded to Margaret Gyde. A second prize of five guineas, presented by Mr. W. Dorrell, was awarded to Alice Heathcote. The competition for the Heathcote Long prize of ten guineas for pianoforte-playing was also held, the examiners being the same. From among eleven candidates the prize was awarded to F. W. W. Bampfylde. The competition for the Parepa-Rosa gold medal for singing was held on the 5th ult., the examiners being Messrs. Henschel, Lewis Thomas, and Li Calsi (chairman). There were ten candidates, and the medal was awarded to John H. d'Egville. The competition for the Lucas medal for composition was decided on the 14th ult. The examiners were Mr. G. A. Osborne, Signor C. Pinsuti and Mr. Charles E. Stephens, (chairman). There were nine candidates, and the medal was awarded to Arthur G. Thomas.

An extremely successful private Organ Recital was given in Westminster Abbey on Monday evening the 7th ult., by Dr. J. Fredk. Bridge, Organist of the Abbey, assisted by his clever young pupil and assistant, Mr. W. A. Collard. The audience consisted chiefly of the clergy and officers connected with the Abbey, and their families. The programme was well selected, and included Saint-Saëns's Rhapsodie in D, Bach's Toccata in F, two compositions of Sterndale Bennett, an Andante from the fifth Sonata of Gustav Merkel, and several other interesting works, all of which were admirably rendered. Mendelssohn's second Sonata was effectively played by a young lady, a pupil of Dr. Bridge's at the National Training School for Music; and Wagner's Pilgrims' Chorus, from "Tannhäuser" was well performed as a duet by Dr. Bridge and Mr. W. A. Collard. The Recital was keenly appreciated by the select audience assembled.

At the Alexandra Palace, on June 28, a Concert was given, at which Miss José Sherrington, Mdme. Patey, Mr. E. Lloyd, and Mr. Sims Reeves appeared. Mr. Reeves, who sang "The Macgregor's gathering" and "The minstrel boy," was received by the large audience in the usual enthusiastic manner, but declined the vociferous encore awarded to him for his last song. The Choir sang, amongst other pieces, Handel's Coronation Anthem, "Zadock the Priest," and a Chorus, "Sound the loud timbrel," from Schachner's "Israel's Return from Babylon." In the evening, Macfarren's Opera "Robin Hood" was performed, Mdme. Blanche Cole, Miss Lucy Franklin, Mr. Ludwig, Mr. Aynsley Cook, and Mr. J. W. Turner being the principals. On the 12th ult. Haydn's "Creation" was given, and weekly Concerts in the Central Hall and Grove have taken place during the month.

THE St. George's Glee Union gave its 126th monthly Concert at the Picnic Rooms, on Friday, the 4th ult., the programme being of a miscellaneous character. The Choir was heard to advantage in several Gleees, Part-songs, &c., more especially in Mendelssohn's "Vintage Song" for male voices, Rossini's "Carnavale," "O bird of eve" (Lord Mornington), and "Good night, farewell" (Garrett), the solos in which were carefully rendered by Miss Alice Lee, and Mr. R. E. Harvey. Miss Coyte Turner, Miss Bessie Spear, Mr. Alfred Kenningham, and Mr. E. J. Bell, were warmly applauded for their singing of several songs, and Miss Julia Augarde gave two pianoforte solos in a finished manner, both being redemanded. Miss E. Mahon and Mr. F. R. Kinke were efficient accompanists. Mr. T. Garside conducted.

THE Grosvenor Choral Society's eighty-ninth Monthly Concert was given on Friday, the 18th ult., at the Grosvenor Hall. The first part of the programme consisted of selections from Auber's Opera "Masaniello," including the Chorus of Fishermen, the Barcarolle, the Prayer, the



March and Chorus, and the Market Chorus (encored). Several part-songs were given in the second part with much expression and finish. Mr. T. F. Williams received an enthusiastic encore for his clever performance on the concertina. Miss Nellie Dakin, Mr. Arthur Weston, Mr. T. P. Frame and Mr. W. Lloyd were the solo vocalists. The Misses Hartley and Hemming presided at the piano-forte, and Mr. J. H. Maunder at the harmonium. Mr. Henry Baker conducted.

We are informed that an Association has been formed in Edinburgh, under the name of the Scottish Musical Society, the object of which is to foster music in general, and especially to encourage native talent. The promoters of the movement hope to draw attention to the needs of musical art, and ultimately to ensure the presence in Edinburgh of a permanent orchestra. The Society already includes many persons of influence in the city, prominent amongst whom is Dr. Donaldson; and the conductorship has been placed in the experienced hands of Mr. Carl D. Hamilton. We need scarcely say that we cordially wish this new enterprise every success.

A REPORT just issued by the Education Department shows the extent to which singing is taught in elementary schools, and the proportion in which various methods are used. In England and Wales, 697 schools use Mr. Hullah's system, 534 use the old notation with the movable *do*, 44 use more than one system, and 2,297 use Mr. Curwen's Tonic Sol-fa system. Of the remaining 19,921 schools, by far the larger proportion teach by ear. In Scotland, only 10 schools use Mr. Hullah's system, 105 use the old notation with the movable *do*, 25 use more than one system, and 1,338 use Tonic Sol-fa. The remaining 1,404, a less proportion than in England, teach by ear.

A CONCERT was given at the Northfield Hall, Highgate, on Wednesday evening, the 16th ult., the vocalists being Miss Helen D'Alton, Miss D'Arcy, Mr. Faulkner Leigh, Mr. Latta, Mr. Bromhall, and Mr. Lynde. Mr. Parker was the solo pianist, and Herr Oberthur performed on the harp. The second part of the evening was occupied with selections from Rossini's Opera, "Il Barbiere di Siviglia," in costume and with appointments. Mr. Faulkner Leigh made a capital *Almaviva*; Mr. Walter Bolton an equally good *Figaro*, and Miss Helen D'Arcy's *Rosina* was a decided success. Mr. Henry Parker conducted the opera.

A VERY successful Concert took place on the 22nd ult., in the Albion Hall, London Walk, City, by the members of the London Excelsior Band of Hope, assisted by a chorus of nearly 200 voices, the programme consisting of the music performed at the Crystal Palace on the 8th ult. Several of the pieces were received with great enthusiasm and encored. Mr. Williams (General Superintendent of the choir arrangements at the Crystal Palace) conducted with much efficiency, and Mr. J. Marsh (Organist of St. Chad's, Haggerstone) very ably presided at the harmonium.

MR. JOHN FARMER'S Oratorio, "Christ and His Soldiers," was performed at St. James's Hall, on Saturday afternoon, the 5th ult. The soloists were Miss José Sherrington, Miss Annie Butterworth, Mr. Arthur Hooper, and Mr. Thurlay Beale, with an orchestra and chorus (including Mr. Stedman's choir boys) of 350 performers. The Oratorio was preceded by the "Pageant Music," or Serenade for full orchestra, written by the same composer for the opening of the Art Museum, at Nottingham, which was well received, one number being encored. Mr. H. J. Stark, Mus. Bac., was the Organist, and Mr. John Farmer conducted.

ON Tuesday evening, the 8th ult., the first of the second series of weekly Promenade Concerts was given at the Marble Rink, Clapham Road. Among other artists of established reputation who have appeared at these entertainments may be mentioned Mesdames Edith Wynne, Frances Brooke, and Osborne Williams; Messrs. Pearson, Barton McGuckin, Ludwig, Brocolini, and Thurlay Beale. The Bedford Choral Society, conducted by Mr. A. Cittens, gave a commendable rendering of Mr. George Fox's comic Cantata "The Jackdaw of Rheims."

MENDELSSOHN'S "Hymn of Praise" was sung at the evening service at St. Andrew's, Tavistock Place, on the

13th ult., and Rossini's "Stabat Mater" on the 27th ult. On both occasions the choir numbered about 100 voices, and there was a full orchestra, including many eminent orchestral players. The congregations were very large, and the execution of both works, under the direction of Mr. Stedman, was most satisfactory. Spohr's "Last Judgment" and Haydn's "Creation" will be sung on the 10th and 24th inst. respectively.

MR. WORSLEY STANFORTH gave an interesting Concert in the Vestry Hall, Hampstead, on Friday the 18th ult., a special feature of which was the concertina-playing of Signor Alsepi, of Exeter. Mr. Stanforth played his own Rondino in F for piano-forte, and Monsieur Albert a Morceau de Salon for violoncello. The vocalists were Miss Catherine Penna, Miss Margaret Hancock, Mr. Harper Kearton, and several members of the choir of St. Paul's, Regent's Park.

MISS NESSIE GOODE gave a Concert on Thursday morning, the 3rd ult., at the residence of Major Wallace Carpenter, which was well attended. She was ably assisted by several students of the Royal Academy of Music (of which the *bénéficiaire* is an Associate) and also by several eminent members of the profession. Miss Goode's singing elicited warm and deserved applause from a highly appreciative audience.

THE Dedication Festival at St. Margaret's, Rood Lane, was held on the 20th ult., when Gounod's "Messe Solennelle" was given at the morning service and Mendelssohn's "Lauda Sion" was sung as the evening anthem. There was a large choir and a full orchestra at each service, and both works were excellently rendered under the direction of Mr. Stedman. The congregation, both morning and evening, was very large.

MDLLE. LEONA FABRE gave an excellent Concert at the French Embassy, Albert Gate, on Monday afternoon, the 7th ult., assisted by several well-known vocalists and instrumentalists. The piano-forte-playing of Mdle. Fabre was the principal feature in the programme, her rendering of a selection of well-chosen pieces of varied styles successfully testing her artistic powers.

THE St. Paul's Amateur Musical Society gave a performance of Sterndale Bennett's "Woman of Samaria" at the Eyre Arms on the 27th of June. The Society was assisted in the performance by a small band of instrumentalists. Mons. Albert presided at the piano-forte and Mr. Worsley Stanforth at the harmonium. The Rev. J. W. Bennett was the Conductor.

A RECITAL of Donizetti's Opera "Linda di Chamouni," was given at the Steinway Hall on the 5th ult., with full orchestral accompaniments, conducted by Mr. W. Carter. The artists engaged were Miss Ada Lincoln, Mdle. Franchi, Mr. Faulkner Leigh, and Signori Vergara and Monari Rocca. The Recital was very well attended.

THE artists engaged at the approaching Birmingham Musical Festival are: Madame Lemmens-Sherrington, Miss Anna Williams, Madame Etelka Gerster, Madame Patey, Madame Trebelli, Mr. Vernon Rigby, Mr. E. Lloyd, Mr. W. H. Cummings, Mr. Maas, Mr. Santley, and Herr Henschel. Herr Max Bruch and M. Saint-Saëns will attend the rehearsals of their respective compositions.

ON the 21st ult., Mr. Coburn, Conductor of the Grove House Choral Society (consisting of ladies and gentlemen in the establishment of Spencer, Turner, and Boldero, Lisson Grove), was presented with a silver-mounted bâton bearing the following inscription: "Presented to Mr. C. Coburn by his friends of Lisson Grove."

THE artists engaged at the Bristol Musical Festival in October are Madame Albani, Miss Emma Thursby, Madame Patey, Madame Trebelli, Messrs. E. Lloyd, Barton McGuckin, Santley, and R. Hilton.

MISS CLARA LOUISE KELLOGG will soon leave London for Italy, returning before the winter sets in. She purposes remaining in Europe for some time and will probably turn her attention to Oratorio.

WE understand that the organ built by Messrs. Bevington and Sons, of Soho, London, for the North London Collegiate School for Girls, Camden Road, at a cost of £300, is the gift of the pupils.

ANOTHER Festival in aid of the Choir Benevolent Fund is arranged to be held in Worcester on or about October 2, after that which (as we announced in our last) is to take place at Bath.

DR. SLOMAN'S Cantata "Supplication and Praise" will be performed by the Norwood Choral Society during the ensuing autumn, the work being now in active rehearsal.

## REVIEWS.

*Frederic Chopin: His Life, Letters, and Works.* By Moritz Karasowski. Translated by Emily Hill. [William Reeves.]

In the preface to this work the author tells us that just as he had finished transcribing the first series of Chopin's letters—written in the days of his youth—and was on the point of chronologically arranging the second (Paris correspondence), the insurrection of 1863 broke out in Poland; and this not being a favourable time for literary and artistic productions, the letters were given back to his family. How these interesting records of the brightest portion of the composer's life were wantonly destroyed is told in the following words: "When the brutal and insensate soldiery arrived at the second storey of the house inhabited by Chopin's sister, the mementoes of the great artist, which the whole family cherished with such pious care, were doomed to destruction. The piano—one of Buckholtz's—on which he had received his earliest instruction, and which had been the confidant and interpreter of his first musical ideas, was flung into the street by these Vandals. At night the soldiers made a stack of the ruined furniture in the square at the foot of the statue of Copernicus, and filling their kettles with wine, spirit, and sugar from the ransacked shops, they made merry round the fire, mixing punch and singing boisterous songs. Pictures, books, and papers—among the latter Chopin's correspondence with his family during eighteen years—were thrown in to feed the flames. The reflection which illumined the city announced to the terrified inhabitants that the reign of military terror had begun." All musicians must deeply deplore the loss of these letters; for as the author of this work, who well knew their contents, tells us, in these genial communications to his parents, "he poured forth all his affection for his family, his love for his country, his enthusiasm for his art, and his admiration for all that is beautiful and noble." But in spite of this calamity, the volume before us has a deep interest; for, apart from the letters happily preserved to us, ample material has been supplied by Chopin's sole surviving sister; and not only, therefore, have we a detailed record of the artist's career, but no reasonable doubt can exist as to the authenticity of the events narrated. That Chopin was a remarkable pianist as a mere child is a fact beyond dispute, for at nine years of age he excited the utmost wonder in the Warsaw drawing-rooms by his playing, and was invited, at that age, to perform at a concert for the benefit of the poor. Catalani, when passing through Warsaw, was so delighted with the artistic playing of the youthful virtuoso that she presented him with a gold watch, on the back of which was inscribed "Donné par Madame Catalani à Frédéric Chopin, âgé de dix ans"; and the harsh and violent Grand Prince Constantine, the terror of those around him, to whom Chopin dedicated a March of his own composition, is said to have "walked up and down while it was being played, smiling and beating time with the utmost complacency." Some of the artist's letters to his parents, from Berlin, are exceedingly graphic, and we regret that we have not space for a few extracts from them. Wherever he went his playing created quite a sensation; and it is related that whilst waiting for horses at the little town of Züllichau, he opened a pianoforte which he discovered at the post-house, and so attracted his fellow-travellers by his performance that when the horses were ready nobody would stir, the listeners overwhelmed him with praises, and one of the company (probably the town cantor) went close up to Chopin and said, in a voice trembling with emotion, "Sir, I am an old and thoroughly trained musician; I, too, play the piano, and so know how to appreciate your masterly performance; if Mozart had

heard it he would have grasped your hand and cried, 'Bravo.' An insignificant old man like myself cannot dare to do so." Chopin travelled much; but his love for his native country never lessened; and the national colouring which distinguishes some of his best pieces gives to them an individuality which might have degenerated into mere mannerism with a lesser genius. In every sense of the word he was a true artist; and the author of the present volume, who was on terms of the greatest intimacy with him, also shows us how kindly and generous was his nature. Had he not become the pet of society, it is possible that he might have done greater things, but he could at least console himself with the conviction that both as an executive and a creative artist he was thoroughly appreciated. Idolised as he was in Paris, where he was said to have "turned the heads of all the ladies," his days passed as in a delicious dream; but it was in this city that the seeds of the disease which so rapidly enfeebled him were sown; and his dearest friends were powerless to prevent the catastrophe which they knew must soon occur. It is difficult to read any accurate account of the career of Chopin without a feeling of melancholy being created; but this latest tribute to his memory is certainly the best yet offered to the public.

*Nania* (Poem by Schiller). For Chorus and Orchestra. Composed by Hermann Goetz (Op. 10). The English version by the Rev. J. Troutbeck, M.A.

[Novello, Ewer and Co.]

WHEN, some short while ago, this work was performed at a concert given by an amateur choral Society, we dwelt at such length upon its character and merits that very little remains now to be said. We could not, however, refuse a formal review to a thing of so much beauty and worth, while the fact is incontestable by anybody who has seen this music, that public attention cannot, in reason, be too persistently demanded for it. Of one thing we are sure, which is that no amateur who heard Goetz's Psalm, "By the Waters of Babylon," at the initial Concert of the London Musical Society, will fail to turn to the work now before us with eager expectation and high hope. The Cantata is worthy of the Psalm, as the Psalm is worthy of any genius vouchsafed to us in modern times. In both there are surprising power, masterful knowledge of technical means and effect, and that incommunicable and inexplicable something which constitutes the quality of greatness. Alas! that we so early lost this master of music, and did not know what a treasure we possessed till after he had been called to rest from his brief and ill-requited labours. But this, in our art, is the real "old, old story"—one that will probably go on till the end of time.

The Cantata sets out, after a lengthened and most attractive orchestral preamble, with the motto of the whole work, "And the Beautiful must perish," enunciated by the chorus in unaccompanied harmony, and followed by a contrapuntal movement, "What vanquishes men and immortals?" Here the conspicuous freedom with which Goetz wrote under such conditions is fully asserted, but the music is never open to the charge of being merely scholastic. Like a true master, Goetz ever kept in view the highest function of his art as an expression of feeling, and could subordinate all things to it. The chorus closes with a repetition of the "motto," and then a tenor solo, *quasi recitativo*, followed by another for alto, and yet another for bass, makes reference to a case from classic lore in which no power could redeem the dead from the grave. One is reminded here of the grace and beauty with which Mendelssohn illustrated the tragedies of Sophocles; and, indeed, the whole work proves Goetz to have been no stranger to the form and spirit that composer may be said to have invented in "Antigone." At the close of the recitatives we have a chorus in C sharp minor, "But forth she came from the sea," which is from first to last instinct with charm. It would be impossible for us to convey in mere words an idea of the pure loveliness here found. One thinks of Mendelssohn at his best when reading these pages, while all the time conscious of an element which only Goetz could have supplied. The chorus is long extended, but not too long. We can afford to linger over such beauty, and even then feel regret that "the Beautiful must perish." In due course, the

chorus leads directly to a kind of epilogue (also choral), wherein we find consolation for the evanescence of noble and lovely lives. "Yet a death-song upraised by the lips of affection is glorious" sings the poet, adding, "He that is mean and base passes unsung to the grave." Here Goetz draws together all his energies for a supreme effort, and the result is grand. What earnest, exalted and expressive music have we now! It is both strong and tender, like all great things in art. Take, for example, the passage "He that is mean and base," &c., wherein, by the way, we see another reflection of Mendelssohn's spirit. We know but little that is more powerfully true to poetic purport than this, but, indeed, a like observation is applicable to the whole Cantata, which should henceforth be a precious possession in the hands of English amateurs. If it be said that we have written a rhapsody instead of a review, our only answer is, that everybody who makes the acquaintance of this work will admit the inevitableness of a rhapsody, and grant the needlessness of a review.

*Novello's Part-Song Book. (Second Series.)*

1. *Spring's Approach* (Frühlings Anfang). 2. *Wild Rose* (Wildroschen). 3. *In the Woods* (Waldlied). 4. *The Rose and the Soul* (Rose und Seele). 5. *Adieu to the Woods* (Abschied vom Walde). 6. *King Winter* (Herr Winter). Translated from the German of F. A. Muth by Mrs. Cary-Elwes. Composed by Seymour J. Egerton.

*The Triumph of Death.* Poetry by Shakespeare. Composed by C. Holland.

*It was a Lover and his Lass.* Poetry by Shakespeare. Composed by Josiah Booth.

*Love's Question and Reply.* Poetry by C. Mackay. Composed by John B. Grant.

[Novello, Ewer and Co.]

THE rapid spread of Choral Societies renders the demand for part-music so pressing, that were it not for works like that under notice, the supply must shortly become exhausted. The activity of the firm, however, which has done much to create this want, is not likely to be relaxed now that the result, long aimed at, has been so successfully achieved; and the collection of four-part songs and madrigals contained in Novello's "Part-Song Book" may be always relied on, not only as a library of the best standard part-music by modern composers, but as a vehicle for issuing entirely new works by accredited writers. The nine four-part songs for mixed voices now under review, are here published for the first time. Six, by the Honourable Seymour J. Egerton—with the original German words and an English translation by Mrs. Cary-Elwes—may be cited as most favourable examples of clear and refined writing; and we shall be much surprised if some of these, at least, do not attain the popularity they deserve. No. 1 is a quiet and musicianlike setting of the words, which cannot fail to be effective with a well-trained choir; and, although the same may be said of No. 2, we have in addition several beautiful points—as, for instance, where the phrase, "The white wings of angels shall fan her sweet face," is so tenderly answered by all the voices, from acute to grave, in succession. No. 3, in F minor and major, most sympathetically expresses some very beautiful verses, which—like all those in this set of songs—are so excellently translated as to convey no suspicion of their not being original. We particularly admire the fresh effect of the change into the major on the words "Ten thousand loves;" and the return to the minor throughout is thoroughly in accordance with the feeling of the poetry, a merit not always to be found in compositions of this character. No. 4, in the somewhat unusual key of F sharp major, is exceedingly simple in construction, a good effect being gained in the last four bars by the long holding notes in all the parts, on the words "Heavy moan and sigh." No. 5, although melodious and well written, is scarcely, perhaps, as attractive as the others; but No. 6, "King Winter," which has already appeared in the *Musical Times*, is full of that quaint and rugged character which the poetry demands. Commencing with a bold subject in A minor, the burst in the relative major on the phrase "Ha! who mocks me, tremble!" with the sudden change to A major, the voices entering in imitation, is extremely effective. The short "Andante," intervening before the return of the joyous subject in the major, and the lingering concluding bars may also be cited as well-considered and artistic points in a song which does

infinite credit to its composer. Miss Holland's part-song has already been performed with much success by Mr. Leslie's choir. The due expression of the words has evidently ruled the composer in the performance of her task more than the display of her own powers of elaborate part-writing; and the result is a placid composition which appropriately colours the touching and profound verses of Shakespeare. The harmonies are exceedingly good throughout, and the voice parts carefully and fluently written. Mr. Josiah Booth's quaint setting of Shakespeare's well-known poetry is thoroughly English in character, if we may be allowed to affirm that we have a national individuality. The melodiousness of the subjects, and the happy manner in which the voices respond in the oft-recurring phrases "Hey ding a ding a ding," and "with a hey, and a ho, and a hey nonino," will, we are certain, ensure for the song a welcome wherever it is heard. So hearty and spontaneous a composition must appeal powerfully to the many choral bodies in quest of novelty. The last part-song on our list is, we believe, the composition of an American, and is a good example of quiet and unpretending writing. We scarcely know why it should have been printed in 3 time; and fear that, from this cause, it will be difficult to prevent a choir from dragging the second bar of minims; but if it can be kept up to the speed evidently intended by the composer, it cannot fail to prove effective. It is extremely tuneful, and the harmonies are most appropriate throughout. We shall be glad again to meet Mr. Grant in a composition of somewhat ampler dimension.

*The Music of the Bible; with an account of the Development of Modern Musical Instruments from Ancient Types.* By John Stainer, M.A., Mus. Doc., Magd. Coll., Oxon. [Novello, Ewer and Co., and Cassell, Petter and Galpin.]

ALTHOUGH the substance of the contents of this volume is contained in a series of papers contributed by Dr. Stainer to the *Bible Educator*, so many alterations have been made, the author tells us in his preface, and so much new matter has been added, that the work assumes an importance far beyond that usually attached to mere reprinted articles. The idea of tracing the development of musical instruments from the earliest times through the medium of the Bible is one which, so ably carried out as it is in this work, materially increases the interest of the subject; for, as Dr. Stainer truly says, "the study of the history of ancient nations, whether with reference to their arts, religion, conquests, or language, seems to gather and be concentrated round the Book of Books," and it is better to base our remarks upon so authentic a record than to trust to the mere opinions—very often immaturely considered—even of many of those who have presumed to study the matter. The various instruments mentioned in Holy Scripture are divided in this work, as a modern orchestra would be divided, into stringed instruments, wind instruments, and instruments of percussion; and the relation they have to kindred instruments of our own time is then enlarged upon. The first instrument spoken of in the Bible is the *kinnor*, which, although translated *harp* in our version, seems almost proved to have been a *lyre*, if we may judge from the aptitude of an instrument of this class for the purposes to which the *kinnor* was devoted. The continuation of the subject of stringed instruments includes many highly interesting accounts of the ancient *harps*, of the *dulcimer*—the name of which is stated to have been probably derived from the Italian—the development of this instrument, gradually into the modern pianoforte, and of the Greek *lyre* (*Kythros*); the closing chapter of this portion of the work containing a remark with which we perfectly agree, that "there are but few original progenitors, perhaps indeed only one, of the very large number of stringed instruments now in existence." The chapters on wind instruments contain some valuable information upon the *khali* (which was probably an oboe), the various ancient flutes, horns, trumpets, and bagpipes, with a history of the growth of the organ. We have then two chapters devoted to instruments of percussion, so many of which are alluded to in the Old Testament; and the author gives us the origin of the application of the word *cembalo* to express the pianoforte part in a full score. The final chapter treats of vocal music, and in this we have



much important information concerning musical accents and the various scales. Some ancient melodies are also given, one of which, a beautiful plaintive strain, is affirmed by an old Spanish work to be the veritable melody sung by Miriam and her companions. The very excellent illustrations scattered throughout the book materially increase its value; and we sincerely hope that Dr. Stainer's labours may be rewarded as they deserve, for not only has he accumulated a large mass of reliable information upon a subject of the deepest interest, but he has thrown additional light upon much of this evidence by giving us the result of his own practical experience.

*Heitere Musik aus den Werken berühmter Meister, für Pianoforte.* Vol. I.  
[Leipzig: Bartholf Senff. London: Novello, Ewer and Co.]

WHETHER or not the anonymous compiler of this volume of pianoforte-arrangements had "forecast" the present gloomy summer with its ever-tearful skies, and its consequent depressing influence on the mind, there can be no doubt, at least, that the publication of a selection of essentially "cheerful music" is just now peculiarly appropriate, and ought to be welcomed on purely psychological grounds alone. And when we add that the selection is throughout a judicious one, representing in twenty-four numbers interesting fragments from the operatic and chamber compositions of classical masters, from Lully, Rameau, and Bach, down to Schubert and Mendelssohn, and that the pianoforte arrangements, while faithfully adhering to the original scores, present no special difficulties to the average performer, we have, we think, said enough to recommend this collection to amateurs desirous of spending an hour now and then in the exhilarating presence of the mirthful manifestations of genius. No attempt is made at a classification, chronological or otherwise, of the numbers chosen, on the principle probably that mirth should be gathered at random. Nevertheless we are of opinion that a somewhat more systematic arrangement would have lent additional attractiveness to a collection of musical pieces embracing some 150 years of the development of the art, and which moreover promises to be followed by other volumes. Thus, the mere indication added to each number of the period during which its composer flourished, would have facilitated the comparison on the part of the art-student of the musical expression given to hilarity during different epochs, while imparting a certain historical significance to the collection. We have the less hesitation in suggesting this real improvement as regards future editions of and additions to the work, since it is so easily supplied. The general "get-up" of this volume of "*Heitere Musik*" leaves nothing to be desired.

*Joyous Spring.* Morceau de Salon.

*Versailles.* Gavotte.

Composed by Michael Watson. [Howard and Co.]

THE legato and melodious subject, with the staccato accompaniment, divided between the two hands, which commences the first of these pieces, is in good keeping with the title of the composition; and the subordinate themes—especially that in the subdominant—equally appropriate and effective. A moderately advanced pianist who possesses a trained touch and sympathetic feeling may create a good impression with this unpretentious little sketch. We have often before had occasion to praise Mr. Watson's reproductions of the style of the old dances; and his "*Versailles*" gives us the opportunity of renewing the expression of our good opinion. He certainly catches the true spirit of the Gavotte; although, perhaps, in the composition before us there is scarcely as much contrast as he has given us in previous pieces of this character. The second theme, in the subdominant, is extremely happy; and the return to the principal subject is not too long delayed.

*A New Handbook of Anthems for Public Worship.*  
[Hodder and Stoughton.]

THE intentions of the compilers will perhaps be better understood by our readers if we give the following short quotation from the preface: "Some anxiety is felt by those who think that the music used in public worship should be such only as the whole congregation can sing,

lest the introduction of anthems should lead to its being left, partly or wholly, to the choir; and unless the anthems used differ much from those of our cathedrals, all of which were written for choirs, their fear is not groundless. But there is no reason why scripture words should not be so set to music as to be sung freely as hymns." "To provide such music is the object of the present volume."

Some well-known compositions are incorporated in this work, such as Crotch's "Comfort the soul of Thy servant," Goss's "Enter not into judgment," Attwood's "Turn Thy face from my sins;" but for the most part the book is made up of compositions by musicians who are quite new to us. From an artistic point of view these works can scarcely be said to be successful.

*Gondoliera.* Characteristic Sketch, for piano. By Max Schröter. [J. Scrutton.]

THERE is a growing fashion in the present day with composers to call their pieces "Elegant" or "Sentimental" (of course with these adjectives translated into French); but really we have never been able to see why such description is needed, for if the compositions have these qualities, there can be no occasion to tell us; and if they have not, assuredly such words upon the title-page cannot strengthen their claims. But Max Schröter, being a foreigner, boldly uses the English language, and declares that his piece is "characteristic"; a totally unnecessary addition, we should imagine, to the title "*Gondoliera*," the meaning of which is tolerably familiar to all. In this case the piece amply justifies its name, and is moreover an extremely elegant and musicianlike composition. The leading theme certainly owes much of its attractive quality to the persistent figure in the bass with which it is accompanied; but it is graceful, tuneful, and sufficiently suggestive of the subject the piece is presumed to illustrate.

*Feuilles d'Album* (Op. 83). Composed for the Pianoforte by Stephen Heller. [Ashdown and Parry.]

THE refined and artistic compositions of Stephen Heller are real "teaching pieces" for those who desire that their pupils shall cultivate a classical taste for the art; and the trifles before us are a welcome addition to the many works of this class already given to the world by this prolific composer. Of the six pieces in this book, Nos. 1, 2, and 5 will, we think, find especial favour with amateurs. No. 2 is not only extremely melodious, but there is much freshness in the passages contrasting with the opening subject; and No. 5 has a highly attractive theme, which is first given to the right hand, with a staccato arpeggio bass, and afterwards to the left, the accompaniment being transferred to the upper part. All the other numbers are, however, exceedingly effective, and we cordially commend them to the attention of pianists who are sufficiently trained to do them justice.

*A Selection of Compositions for the Organ.* By Edouard Batiste. [Ashdown and Parry.]

A FEW of the later numbers of this selection are before us; and our readers will be glad to be informed that when they are known to them they will sustain the already great reputation of the composer. No. 34 is an *Offertoire* in B minor, and is rather in the "*Moto continuo*" style. It is brilliant and effective, and only moderately difficult. No. 35 is the same form of composition, in the key of A flat major. It is in the favourite French pastoral style, and decidedly pretty. To our own mind, this style of composition is not well suited for the church. No. 36 calls for no special notice, but No. 37, which is founded on a theme from the Kreutzer Sonata, is a distinctly effective composition. No. 38 is merely a reprint of "See the conquering hero comes," and No. 39 is another example of the secular pastoral style.

*Grand Marche Triomphale* (Op. 3), for the Organ. By W. Mullineux. [Weekes and Co.]

A GOOD March is by no means an easy form of composition, for excellent and well-known examples of nearly all the available rhythms are to be found in abundance. The first page of the above-named March is not prepossessing, either as to melody or harmony. The consecutive octaves in the second line, between treble and bass, are neither pleasant nor necessary. However, as we

proceed we find our interest awakened, though the March becomes more and more military in its character; but, taken as a whole, it contains much that would be very effective under the hands of a skilful player.

*The Psalter, or Canticles and Psalms of David*, pointed for chanting upon a new principle: with explanations and directions. By the late Stephen Elvey, Mus. Doc.

[James Parker and Co.]

THIS Psalter is well-known to most choristers, and therefore requires little recommendation. The present eleventh edition contains Dr. Elvey's latest corrections, completed just before his death. Had breath-marks been added, we should not have hesitated to say that this was one of the most excellent and perfect psalters we have, for every shade of accent is provided for by different kinds of type in the printing.

*Short Pieces for the Organ.* Edited by Dr. Spark.

[Ashdown and Parry.]

BOOK No. 9 of this work is perhaps not quite up to the usual standard of interest, notwithstanding that S. Wesley's name is included in it. The pieces are short and easy, just suited to those who play the organ for pleasure and not from a more serious motive. Book 10 contains what we suppose will be a popular march by Himmel, an excellent excerpt from Cherubini's "Requiem," and a pleasant-sounding Andante by F. Lachner.

*Four Morceaux* from Ballet Music in Gluck's Opera "Orpheus." *Menuetto Grazioso* from "Iphigenia in Aulis" (Gluck). Arranged for the Organ by Herbert S. Oakeley. [Forsyth Bros.]

SIR HERBERT OAKELEY does good work by helping to make known these movements. They are most elegant and lovely, and the arranger's work is after the model of Charles Hallé's "Pianoforte School"—profusely fingered, and every necessary direction clearly indicated.

*Bath's Musical Museum for the Harmonium.* [J. Bath.]

THIS is a collection of short pieces published in small books, and arranged for the above-named instrument. Books 4, 5, and 6 are before us, and are extremely satisfactory, both as to selection and adaptability to the instrument for which they are intended. The pieces are chiefly taken from the pianoforte or orchestral works of classical composers, and are turned to good account in their new form.

*Twelve Chant Series for the Te Deum laudamus.* Arranged by Neville G. Barnett. [Novello, Ewer and Co.]

THIS is a very useful little publication, and will save choir-masters the trouble of arranging suitable chants for this most difficult of all hymns. Most of the chants are familiar to all, so the book can be used without giving much trouble to the most elementary of choristers. May we not suggest that other sets follow this one?

*The Canticles of Matins and Evensong.* Arranged to Ancient Melodies, with varied harmonies and accompaniments, by the Rev. J. Eckersley, M.A.

[J. Masters and Co.]

THIS setting is to be commended, and deserves to be known in churches where garnished Gregorians are palatable.

WE have much pleasure in directing attention to an exquisitely finished fac-simile of a drawing representing Mozart at the age of eight, seated at the harpsichord, his father leaning over his chair playing at the violin, and his sister singing from a piece of music which she holds in her hand. The lifelike expression of the features in each figure of this family group, and the excessive delicacy of the colouring, render this a highly attractive picture, even apart from the interest attached to the subject; and we have little doubt, therefore, that not only music-lovers but the general public will eagerly possess themselves of so valuable an art-treasure. Being a reproduction of a drawing made from life in Paris by N. Carmontelle, the authenticity of the likenesses may be depended upon; and we sincerely hope that the publishers, Messrs. P. and D. Colnaghi and Co., will be amply repaid for their enterprise in issuing so important a contribution to our collections of musical celebrities.

## FOREIGN NOTES.

DURING the recent series of operatic performances given at Leipzig by the company of the Hamburg Stadt-Theater, much enthusiasm was created by the production of Handel's Opera "Almira," the earliest of the composer's many similar stage works. "Almira" was written at Hamburg in 1704 to German words by Feustking, and was produced on the Hamburg stage (then the leading one in Germany in operatic matters) in the following year. The successful revival of the work in our days is the more noteworthy as testifying to the vitality possessed by a species of music generally regarded as obsolete. Considering the unique popularity which the works of what may be called Handel's third period, viz., his oratorios, enjoy in this country, it is surprising that no attempt is being made at a similar revival of one or the other of the numerous operas written by him during the earlier part of his career in England.

An Overture, entitled "Rip van Winkle," intended to illustrate Washington Irving's well-known story, the work of a pupil of the Leipzig Conservatorium, Mr. George W. Chadwick, attracted much attention on the occasion of its performance during one of the recent annual exhibition concerts of that institution.

The manuscript score of an Opera by Haydn, in the composer's own handwriting, has lately been discovered among a quantity of old music which its present owner had acquired for the value of the paper during the sale of the music appertaining to the *répertoire* of the now extinct Théâtre-Italien of Paris. The Opera is entitled "La vera Costanza," and was composed in the year 1785 for the Imperial Opera at Vienna, but, in consequence of intrigues, it was never performed. The manuscript bears the inscription at its conclusion, "Fine dell' opera. Laus Deo. 1785."

Herr Bitter, the new Prussian Finance Minister, has also a reputation as a musical *savant*, being the author of biographies of Johann Sebastian Bach and of his gifted sons, as well as of other musico-historical essays.

We extract the following paragraph from the *Times* of the 21st ult.: "The general congress of the Cecilia Societies of Germany will be held this year at Ratisbon on the 4th, 5th, and 6th of August. The object of these Societies is to effect a reform of the music in the Roman Catholic churches, and to bring it back to the more severe style of which Palestrina and his school are types. It is the usage at these German annual meetings to perform some specimen works, both of the more important and minor kind, of the earlier Church composers; and as the number of singers is always considerable, and all have been well trained, the effect of *ensemble*, which is one of the great features in these works, is always sure to be well rendered. On the approaching meeting there will be choral services and other performances of Church music both in the forenoons and afternoons of the 5th and 6th of August in the Cathedral of Ratisbon, and the Dominican Church and the Church of St. Emmeran. The chief selection of music of the early composers will be on the afternoon of the 6th."

The ninth Musical Festival of the Middle-Rhine was announced to take place between the days of the 26th and 29th ult. at Mannheim, the occasion coinciding with the fiftieth anniversary of the excellent Musik Verein of that town. Herr Vincent Lachner was to have conducted the performances.

M. Halanzier resigned his functions as director of the Paris Grand-Opéra on the 15th ult., having concluded the performances given under his *régime* with Meyerbeer's "Les Huguenots" on the previous day, when he took leave of the *personnel* of the establishment. His successor, M. Vaucorbeil, inaugurated his new office by a performance of Halévy's "La Juive," in the presence of the President of the Republic and a crowded audience. M. Grévy, on the occasion in question, had a prolonged interview with the new Director, in the course of which he assured him of the lively interest he took in the conduct and prosperity of the leading lyrical stage of France.

The state subventions for the purposes of Fine Arts granted by the French Government amount to the sum of 1,696,700 francs. Of this the Paris Conservatoire receives 254,100 francs; similar institutions at Toulouse and Lyons 5,300 francs, and those at Lille, Dijon and Nantes 4,000

francs. The Concerts Populaires are aided by a subvention of 50,000 francs, while the remainder of the grant is distributed towards the maintenance of various theatrical establishments.

The sale of the interesting and most valuable collection of autographs of M. Benjamin Fillin was opened last month at Paris, and is attracting much attention. The collection includes numerous interesting specimens from the pens of celebrated musicians and composers.

M. Hue, a pupil of M. Réber, was the successful candidate at the annual competition for the Grand Prix de Rome at Paris. M. Hillemacher obtained the second prize, and M. Martybota the distinction of honourable mention, both being pupils of M. Massenet.

The *Neue Zeitschrift für Musik* of last month contains an interesting article of a technical character from the pen of Herr Friedrich Grell, and entitled "Vocal Instruction in Elementary Schools."

At the Imperial Opera of Vienna it is proposed during next season to represent on successive evenings, and in chronological order, the whole of Mozart's operatic works.

The second Music Festival of the International Mozart Institution, at Salzburg, took place on the 17th, 18th, and 19th of last month under the direction of Hans Richter, the respective programmes, however, scarcely offering any special feature of interest. A full account of the proceedings will be found in another part of our impression.

The result of the annual public examinations of the Conservatorium of Vienna, which have just terminated, has been a most brilliant one in the instrumental sections, while leaving much to be desired as regards the vocal department, which has been for some years characterised by mediocrity of talent. The fact is in no way attributable to the deficiency of the teaching body, but rather to the existing scarcity of fine voices among the pupils.

M. Joseph Dupont, the director of the Brussels Conservatoire, is setting a good example to the leaders of similar establishments in announcing his intention to institute a series of concerts for the special purpose of introducing to public notice as yet unknown or unpublished works by Belgian composers, as a means of affording encouragement to their efforts and of raising the standard of national art. It is also announced that M. Vieuxtemps, the eminent professor of the violin at the institution referred to, has resigned the post he has held with so much distinction, in consequence of failing health.

M. J. Lemmens, the eminent musical professor, has just founded a music-school at Malines (Belgium), under the style of Ecole de Musique Religieuse, and under the patronage of the Cardinal Archbishop and the Bishops of Belgium. The principal object of the new institution consists in the teaching of Church music in all its branches, embracing organ- and pianoforte-playing as well as theoretical instruction. The high aims put forward in the prospectus which its founder has just issued promise well for the success of the establishment, which will commence its activity in January next.

The Academy of Fine Arts at Lyons has offered a gold medal of the value of 900 francs for the best essay on a theme involving a somewhat comprehensive and elaborate musico-historical study, being no less than an "Etude sur le rôle de mélodie, de l'harmonie, et le rythme dans la musique en Europe depuis le moyen âge jusqu'à l'époque actuelle." The result, if successful, would unquestionably be an important contribution to the history of the art.

The Municipal Council of Naples has voted a subvention of 200,000 francs, for the support of the San Carlo Theatre of that town.

An Opera by the young Maestro Antonio Scontrino, entitled "Matelda," has met with much success on the occasion of its first performance, last month, at the Theatre dal Verme of Milan.

Madame Albani has, it is stated, accepted a short engagement at the Theatre Pagliano at Florence, the town where she met with her first triumphs. The eminent vocalist will afterwards appear on the operatic stages of Belgium and Holland.

Under the style of "Mendelssohn Choir" a choral society, consisting of men and boys, has just been formed at Auburn (New York) under the direction of Mr. W. C. Richardson.

Slavonic art has sustained a sensible loss by the death on the 29th of June last of Apollinary de Kontski, brother of the eminent pianist, and founder of the Conservatoire at Warsaw, his native town, which institution he conducted till the last. Kontski was born in 1825, and at an early age he began to exhibit great proficiency on the violin. He became a pupil of Paganini, who eventually bequeathed his violin to him as his most gifted disciple. In 1852 he was nominated solo-virtuoso to the Emperor of Russia, which post he retained until 1861, after which period he devoted his talent exclusively to the Warsaw institution. His compositions are of minor importance.

The death is announced in Paris journals of Auguste Barbereau, theoretical musician and Professor of Musical History at the Conservatoire. He was born at Paris in the year 1799, and in 1824 obtained the Grand Prix de Rome with a Cantata entitled "Agnes Sorel." He was also the author of several theoretical works, among which his "Traité théorique et pratique de composition musicale" takes the first rank.

F. M. Ruthart, the author of a very able history of the Munich Opera, died in the Bavarian capital on the 29th of June last.

We have also to record the death of Joseph Schad, pianist and composer of eminence, who died at the age of sixty-seven, at Bordeaux, on the 4th of last month. Schad was born at Steinach, in Bavaria, and under the tuition of the celebrated Aloys Schmidt he became a pianist of European reputation in his time. During the latter period of his life he had fixed his residence at Bordeaux, where he acquired a great and legitimate influence as a teacher. Among his compositions may be mentioned a pianoforte Concerto dedicated to Liszt, and some Nocturnes dedicated to Chopin.

A new Opera by M. Tschaikowski, entitled "Eugen Onegin," the libretto of which is founded upon a romance by Puschkin, was recently performed, for the first time, by the pupils of the Conservatoire at Moscow, under the direction of Herr N. Rubinstein.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—First Organ Concert of M. Eugène Gigout, at the Trocadéro (July 3): Fugue (Niedermeyer); Marche Religieuse (Gigout); Toccata in F (Bach); Transcription of l'Oratorio de Noël (Saint-Saëns); Scherzo (Lemmens); Larghetto for clarinet (Mozart); Adagio and Allegro for flute and organ (Bach); Tarantelle for flute, clarinet, and pianoforte (Saint-Saëns). Second Organ Concert of M. E. Gigout (July 10): Finale of Third Concerto (Handel); Fantasia and Fugue (Bach); Prelude and Fugue, and Marche Funèbre (Gigout); Andante from Violin Concerto (Mendelssohn); Andante from Third Concerto, and Scherzo from "Le Rouet d'Omphale" (Saint-Saëns); Benedictus (Niedermeyer); Air from "Judas Maccabæus."

Leipzig.—Concert at St. Thomas's Church (June 28): Prelude to "Jesus Christus, unser Heiland" (Bach); 126th Psalm (W. Rust); Canon (W. Stade); Psalm 117 (R. Franz). Concert at St. Thomas's Church (July 5): Prelude to "In Dich hab' ich gehoffet Herr," and Motett for five voices, "Jesu, meine Freude" (Bach). Concert at St. Thomas's Church (July 12): Prelude (Papperitz); Prelude, E major, from "Wohltemperirte Clavier" (Bach); Salve Salvador, offertory (Hauptmann).

Baden-Baden.—Orchestral Matinée (July 4): Overture "Medea" (Cherubini); Serenade (Haydn); Love-song from "The Tempest," for stringed orchestra (Taubert); "Waldweben," from "Siegfried" (Wagner); March from "Christus" (Liszt).

Mannheim.—Ninth Music Festival of the Middle-Rhine (July 27 and 28): "The Creation" (Haydn); Overture, "Egmont" (Beethoven); Violin Concerto, executed by Jean Becker (Beethoven); Duet from "Jessonda" (Spohr); Symphony, No. 2 (Brahms); "Walpurgis Night" (Mendelssohn), vocal soli.

Bad-Nauheim.—Historical Evening of Dr. Ludwig Nohl: Subject, "The Development of Instrumental Music." Performance: Prelude and Fugue (Bach); Military Symphony, Adagio and Allegro (Haydn); "Jupiter" Symphony, Andante and Minuet (Mozart); Symphony No. 5, Scherzo and Finale (Beethoven); Années de Pèlerinage (Liszt); Overture, "Rienzi" (Wagner).



## CORRESPONDENCE.

## FESTIVAL OF THE SALZBURG MOZART INSTITUTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Knowing you will be glad to have some account of the special musical treat I am at present enjoying, I send you this sketch of the "Musikfest" given by the Mozartstiftung, in the enchanting spot where the great German composer was born. A truly worthy one for the imaginative and poetically minded Wolfgang Amadeus Mozart to have opened his baby-eyes upon, and wherein first to have beheld the light. As a fitting commencement to the Festival, I went a pilgrimage to the house where he was born, the font whereat he was baptised, and the dwelling in which he lived, loved, and wrote. A gay look of jubilee and bright expectancy pervaded the streets, where long pennons and flags of all colours hung floating from upper windows and reached to ground-floors; while troops of visitors from all parts flocked through the thoroughfares in holiday travelling trim. On the evening of July 17, when the first of the three days' concerts took place, a large company was assembled in the "Aula Academica," where the executants were already stationed in their places on the platform and "ready-tuned." The programme for the evening was admirably well chosen, and consisted of the following selection:—

## I. CONCERT.

17. Juli Abends 7 Uhr.

Overture zur "Zauberflöte" ... ..	W. A. Mozart.
Violinconcert ... ..	Seb. Bach.
Herr Hellmesberger, jun.	
Arie aus "Idomeneo" ... ..	W. A. Mozart.
(Fr. Schuch-Proska, kgl. Kammersängerin aus Dresden.)	
Overture zu "Manfred" ... ..	R. Schumann.
Symphonie (H-moll, unvollendet) ... ..	Fr. Schubert.
Arie der Königin der Nacht aus der "Zauberflöte" ... ..	W. A. Mozart.
(Frau Schuch-Proska.)	
Siebente Symphonie ... ..	L. van Beethoven.

The very first chord of Mozart's finest overture served well to announce the supremacy of the famed Vienna Orchestra—so full, so rich, so exquisitely firm and precise in its *togetherness*. Herr Hans Richter presided as Conductor; and a more excellent one it has never been my good fortune to hear—though I have heard Michael Costa, Chelard, and Felix Mendelssohn themselves. Herr Richter is not only keenly vigilant and eminently suggestive; he has the secret of quiet but perfect control over his band of instrumentalists, and sways them to his minutest promptings with magic potency. It was a true delight—especially after a long period of suffering from the scorn with which the majority of Italian orchestras treat the marks, "p" or "pp" in passages requiring delicacy and subdued treatment—to hear the softly yet distinctly murmured sounds produced by the bows of the stringed instrumental performers, and the mellifluous breathings of the wind band, where "pianos" were needed.

Equally effective in its way was the strenuous unanimity and energy of the "fortes," where they occurred. In Sebastian Bach's Violin Concerto, for instance, there were accompanying passages of colossal stateliness for double-basses that were given with a vigour unspeakably grand, alternated by others of tender touch that were played with a refinement and smoothness truly fairy-like—so distinct, yet so extremely piano were they. Herr Hellmesberger is a violinist of robust style, peculiarly well suited for the execution of Bach's noble composition. He delivered the passages with delightfully characteristic firmness and fire. Frau Schuch-Proska has a fine clear voice and pure intonation; singing the two Mozart airs allotted to her with beautiful absence of the trembling and unsteadiness which so often mar the beauty of singing in our days. Schumann's Overture to "Manfred," on this first hearing, failed to excite my interest as I had expected, until towards its close; when a strain of mournful and even tragic solemnity seemed music to which the dying Hamlet might have breathed out his last words—"the rest is silence." The first movement of Schubert's unfinished Symphony, contains some charming subjects for the violoncellos and interwoven *motivi* for the other instruments; but it—like most of this composer's productions—struck me as being some-

what overwrought. Schubert, when he seizes a graceful idea, is apt to repeat and repeat it, to turn and twist it again and again, to reframe and intertwine it, until the ear becomes wearied with a sense of monotony even while taking pleasure in the musical phrases and acknowledging the contrapuntal skill with which they are worked and reworked. Beethoven's "Seventh Symphony," with its sublimely poetical slow movement and exquisitely playful scherzo—executed to absolute perfection—closed the first evening's musical feast. The day's enjoyment harmonises well with the evening's entertainment; for a town of choicer loveliness in situation and scenery is rarely to be seen. Placed on the banks of a rapid stream—the river Salzach—surrounded by green heights and distant mountains, well-wooded slopes on which picturesque castles and lordly mansions are perched, shores along which brightly and variously coloured houses range in the neatness and grace of adornment that characterises most German dwellings—this spot forms an endless succession of pictures and charming landscapes, besides affording scope for enchanting drives amid lanes and woodlands.

As a final touch—which would have rejoiced the heart of Walter Scott himself, who knew, none better, that good fare crowns befittingly the enjoyment of nature's romantic scenery and refined art-pleasures—the eating in Salzburg is of the best; trout that would have had Isaac Walton's cordial commendation, chickens delicate and "tender as morning dew" (to use a French gastronome's phrase), with Alpine butter and fresh cream, make each day's repast a feast worthy of the "Musikfest" at night.

On the morning of July 18 there was an open-air entertainment on the Kapuzinerberg, consisting of a four-part song for men's voices, an address delivered by Herr Baumeister [who, I afterwards heard, is a celebrated enactor of "Falstaff"; and who has a grand speaking voice, with fervour of delivery and excellent enunciation], and Mozart's quartet, "Still ist das Meer," better known in England as "Placido è il mar," from "Idomeneo." On reaching the point of the Capucin Hill, where a small summer-house stands, I found an eager crowd assembled; some in the full blaze of the sunshine, under parasols and umbrellas, some seeking scraps of shade skirting the inclosure, some clustering beneath the adjoining trees, and a fortunate few on a rickety wooden bench under the eaves of a woodcutter's cottage near the spot. On this bench sat an old lady and a young one; who, perceiving an involuntary glance of longing from me, after toiling up the ascent, got up, and in pretty maidenly words of attempted English, that apologised for the roughness of the wooden accommodation, offered me her seat. I had hardly accepted, with a compliment upon her speaking English so well and her amiable courtesy, when some of the Festival Committee gentlemen came to my sister Sabilla and myself, asking us to enter the summer-house, which had the peculiar interest of being the actual spot in which Mozart composed his opera of "Die Zauberflöte."

It is fitted up with exact models of the table at which he wrote, and of the chair in which he sat when occupying this summer-house; its walls are hung round with pictures, photographs, and innumerable tributary wreaths, fastened by ribbon pendants embroidered in gold, bearing the names of various musical Societies in different parts of Germany who have sent these tokens of Mozartian homage to this shrine. On the table lay an open Mozart album in which we were requested to inscribe our names, as the daughters of Vincent Novello who, exactly half a century ago,—this very month—in the July of 1829—came to Salzburg to convey to Mozart's sister (then in failing health and means) a sum of money subscribed by the musical professors of London as a testimony of their admiration for the great composer's genius and of their sympathy with his sister in her declining age. Strangely moving was it to stand beneath the little summer-house roof, looking forth upon the very mountains and woods and river and picturesque town that Mozart beheld when he raised his eyes from his manuscript; strange to sit in the chair he occupied, listening to the strains he composed; strange to be in the very place where, fifty years since, my own father had come to visit the birthplace of his favourite composer and the spot which had witnessed the birth of some of that composer's finest compositions.

With reverential humility we complied with the committee's request, and placed in the Mozart-Album our photographs and the following inscriptions:—

I pray you, let us satisfy our eyes [and ears]  
With the memorials and the things of fame  
That do renown this city.

SHAKESPEARE'S *Twelfth Night*, Act iii., Scene 3.

MARY VICTORIA COWDEN CLARKE (BORN NOVELLO).  
Salzburg, July, 1879.

#### IMPROMPTU ACROSTIC.

S alzburg! for ever will thy name recall  
A pleasant mem'ry to my mind; when all  
B ut as a dream of beauty shall appear,  
I lluminated by Art's glow, remote but clear.  
L ov'd Mozart seems to tread thy busy streets;  
L ost tho' he be to mortal ken, he meets  
A t ev'ry moment my admiring eyes,  
N ot like the empty visions that arise  
O ut of the misty Past. No, Mozart lives  
V ividly present, while his music gives  
E ternal rapture, ever freshly born,  
L ovely as Spring, as radiant as the Morn.  
L ong as Art-love shall exist, Mozart's name  
O'er all shall triumph in the rolls of Fame.

Salzburg, July 18, 1879.

The selection for the second evening's Concert was as follows:—

#### II. CONCERT.

18. Juli, Abends 7 Uhr.

Ouverture (Nr. 3) zu "Leonore" ... L. van Beethoven.  
Concert für zwei Claviere ... W. A. Mozart.  
(Brüder Louis & Willi Thern aus Pest.)  
Vorspiel zum 3. Akte der "Meistersinger" ... R. Wagner.  
Arie aus der Oper "Die Hochzeit des Figaro" ... W. A. Mozart.  
(Frau Schuch-Proska.)  
Violinconcert ... L. van Beethoven.  
(Herr Concertmeister Grün aus Wien.)  
Sachsens Monolog aus dem 2. Akte der "Meistersinger," "Was duftet doch der Flieder" ... R. Wagner.  
(Herr Opersänger Dr. Krauss.)  
Symfonie in Es ... W. A. Mozart.

The performance of the third Overture that Beethoven wrote for his opera of "Fidelio" under the name of "Leonore," was absolutely faultless. The precision and perfect ensemble of this Viennese orchestra are wonderful; and the effect produced, when they play compositions of such extreme elaboration and difficulty as this one, is consummately gratifying to the musical sense. The brothers Thern played with great delicacy of execution and perfectly in the style of the master's composition they gave. Herr Richter conducted Wagner's "Vorspiel" with truest spirit of course; and the executants he marshalled were implicit ministers to his will. Frau Schuch-Proska so completely delighted her audience by the mode in which she sang Mozart's enchanting recitative and air, "Deh vieni" that she was encored; but I own to having heard it sung with far more sentiment and charm by other singers I could name. Herr Grün's execution of Beethoven's Violin Concerto was a masterly piece of manual dexterity and finished performance, and elicited liveliest applause. The imaginative and characteristically treated "Monolog" by Wagner had a very efficient interpreter in Dr. Krauss; whose magnificent voice and fine declamation gave full effect to this piece; while the matchless way in which it was accompanied held the hearer's breath suspended with interest and admiration. It is a piece of music that makes one feel one ought to hear it many times ere properly understanding and appreciating its entire poetic intention. Mozart's exquisite E flat Symphony made a fitting climax to the entertainment on this occasion.

Owing to the indisposition of two of the ladies who were to have taken part in the third day's programme, it was modified as follows:—

#### III. CONCERT.

19. Juli, Morgens 11 Uhr.

1. Streichquartett in C-dur ... W. A. Mozart.  
(Die Herren Philharmoniker: Grün, Hofmann, Zöllner, Giller.)  
2. Drei Lieder (a) "Ewige Liebe" ... J. Brahms.  
" (b) "Im Herbst" ... Robert Franz.  
" (c) "Liebesglück" ... J. Sucher.  
(Herr Dr. Krauss.)  
3. Andante und Variationen für zwei Claviere ... Rob. Schumann.  
(Brüder Thern.)  
4. Duett aus "Don Juan" ... W. A. Mozart.  
(Frau Schuch-Proska, Dr. Krauss.)

5. (a) Minuten-Walzer ... Chopin.  
(b) Türkischer Marsch ... L. van Beethoven.  
(Für zwei Claviere (Brüder Thern.)  
6. Zwei Lieder (a) "Mondnacht" ... Rob. Schumann.  
" (b) "Frühlingslied" ... Mendelssohn.  
(Frau Schuch-Proska.)  
7. Clavier-Quintett, Op. 44 ... Rob. Schumann.  
(Die Herren Louis Thern, Grün, Hofmann, Zöllner, Giller.)

With thorough refinement Mozart's Quartett in C major was executed by the four "Philharmoniker" gentlemen; and then came a group of three entrancing "Lieder," one more exquisite than the other, sung to perfection by Dr. Krauss, whose fine manly tone and rich voice are equalled by his taste and feeling in expression. These Lieder were accompanied by Herr Hans Richter, whose delicacy and skill in accompanying vie with his consummate excellence as a conductor. He not only played the elaborately difficult accompaniments to these three Lieder with the polish and mastery of a concerto-player, but he gave enchanting effect to the dainty brilliancies of those to Mozart's duet from "Don Juan," and to Schumann's "Mondnacht," and Mendelssohn's animated "Frühlingslied," in each of which last Frau Schuch-Proska distinguished herself by beautifully characteristic vocalisation. She was in even better voice than on the two preceding occasions, and sang really charmingly. Schumann's two glorious compositions, the "Andante und Variationen," and Quintett, were given in pre-eminent style, and completed the intense satisfaction with which this truly delightful "Salzburger Musikfest" was enjoyed by

Yours faithfully,

Salzburg, July, 1879. MARY COWDEN CLARKE.

#### FOURTHS TO OLD CHANTS, &c.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I was "guilty" of a lack of precision in the reference to Drs. Aldrich and Turner, on p. 301, col. 2. But "C. E. K." could hardly understand me as asserting that those masters never wrote any fourths to a bass? The remark obviously applied to such fourths as that inserted by Rimbault in the fifth measure of Chant 23: viz., E in the alto, over B bass, making a modern inversion of the dominant seventh.

This is not the chord of 6-4-2, which your correspondent commends, but of 6-4-3, which Handel never wrote, and every church-musician should eschew.

Dr. Crotch, in his "Elements," says, "The fundamental note Sol . . . is peculiar to modern music. Handel, Corelli, and other composers of the same period with them, avoided fourths to the bass note as much as possible, and wrote this discord as an inversion of the dissonant triad."

Dr. Callcott, in his "Grammar," writes to the same effect, and remarks on "the want of melody in the intermediate parts where the fourth is inserted."

Canon Havergal, in his Preface to Ravenscroft, observes: "The chord of 6-4-3, which is hardly a century old, is not, of course, in any of the tunes. Purity of ecclesiastical style forbids its use, though so many modern composers inconsiderately introduce it."

I trust that "C. E. K." will now see my intention. I cannot follow him into the wide subject of fourths in general.

While I have the attention of your readers, will you kindly allow a few remarks supplementary to the article above alluded to.

I omitted to notice that Dr. Dupuis' "Second Set of Chants" contains a Double in D, which Bennett and Marshall, and others, wrongly attribute to the Hon. J. Spencer. It is correctly assigned by Goss, No. 85; but the bass should not be thrown up to the higher octave in the second strain: this makes it rise above the original tenor. There are two chants by Dupuis, in Vandernan, which are not contained in either of the sets published by the Doctor himself.

In 1834 Mr. Jonathan Gray, of York, published "Twenty-four Chants: to which are prefixed Remarks on Chanting." Folio. The remarks are interesting, as showing the diversity of use in the various cathedrals at that time. I have not observed any of the chants in other collections, but I remember hearing one in Lancashire some years ago.

"The National Psalmist," a folio volume, chiefly of new music, was edited by Charles Danvers Hackett in 1840.

It contains thirty-eight chants, mostly contributed by living authors; but a few are to be found in Langdon and Beckwith.

"A Collection of Single and Double Chants, adapted to the Psalms," was published by Edmund Lacon Farr (1841). It contains ninety-two compositions, many of which, by Dr. Buck, Dr. Bexfield, T. Adams, &c., seem to be printed for the first time.

Professor Walmisley, of Cambridge, edited a collection of chants, but, not having a copy, I was not able to describe it. I looked through it some years ago, and it did not appear to be of much interest. I think I noticed that several chants were incorrectly given, and others wrongly assigned.—I am, Sir, faithfully yours,  
Vicarage, Yoxford, July 4, 1879.

HENRY PARR.

## GAS-ENGINES FOR ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I continue to receive daily inquiries on the subject of my letter to THE MUSICAL TIMES—some of such inquiries, by-the-by, being somewhat wide of the mark—as to large church-organs and the like; and I shall be glad, therefore, to take the opportunity of publicly answering those whose requirements are similar to my own, viz., the means of blowing a small or moderate-sized organ in a private house.

Where a sufficient continuous water-pressure is available, the convenience and admitted success of hydraulic engines would secure the preference, though the cost of the water supply is sometimes very great. Steam has been found to be inconvenient. Of gas-engines there were till lately but two sorts in anything like general use—one very noisy, the other noiseless, but too complicated to be worked without skilled assistance. The little engine, however, I have secured, a £25 "Bisschop" (one-man power), is simple in its construction and very nearly noiseless, and I can therefore recommend it; especially as Mr. Durham, of 23, Leadenhall Street, the agent in London, is practically acquainted with organ work.

The details of attachment and working are as follows: The organ in my house is in a dining-room with a basement room under; in the latter the engine is placed on a prepared bed of shavings and sawdust; not fixed, its weight keeping it in position; and as it is very small, I have it further inclosed in a rough cupboard with double sides filled with sawdust: so inclosed, vibration and noise are reduced to a minimum. Ventilation is provided to the outer air and the exhaust pipe carried through the wall (or could have been into a chimney). The lower room being well ventilated the smell is very slight, and in the room above neither smell nor noise can be detected. The engine can be regulated to different rates of speed, but not with the nicety of a water-engine, so a certain amount of over-blowing is unavoidable. I have therefore a second bellows in the basement-room with a wind-trunk communicating with the upper bellows, the trunk containing a valve to prevent return; the over-blowing is therefore below, and above the wind is delightfully steady.

The engine requires warming for ten minutes before using; oiling also, and will then run without attention for a long evening. No "assistant organist," no unsteady blowing, and no creaking of bellows!

The engine power could be detached from the organ and used for domestic purposes, e.g., pumping, lathe-turning, &c.—Yours faithfully,

J. W. BILLINGHURST.

St. Mildred's, New Barnet, July 23, 1879.

## FREE CONCERTS FOR THE PEOPLE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It occurs to me that some of your readers who are musical might be willing to give help occasionally in concerts for working people in the poorer districts of London.

The Kyrle Society, established for the purpose of bringing natural and artistic beauty to the homes of the people, has among its various branches a choir of volunteer singers, who meet to practise regularly for the purpose of giving free concerts in the poorest districts of London. Every winter this choir gives performances of oratorios in churches,

chapels, and mission halls, as well as miscellaneous concerts in school-rooms; and it is occasionally assisted by the very kind help of eminent professional and amateur soloists.

In the summer evenings performances of open-air music in a garden or playground have been given, to the evident pleasure of the listeners.

But the demands upon the choir are more numerous than it can meet, and if other musical Societies would put themselves in communication with the Kyrle Society, and occasionally undertake a concert for the poor, the good work would be greatly multiplied.

Individual singers who would help in the choir would be gladly welcomed by the Kyrle Society, as the choir needs strengthening. The choir is under the direction of Mr. Malcolm Lawson.

Any singers willing to help, either regularly in the choir or occasionally in the performances, are invited to put themselves in communication with Miss Leycester, Hon. Secretary, 14 Nottingham Place, W., from whom they will learn full particulars as to the dates of practice, place of meeting, and music to be performed.

I am, Sir, yours faithfully,

July 11, 1879.

M. HILL.

## TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. K.—Even if the view which you state to be held to be correct, it would seem to be more proper to sing the verses of the Te Deum which you quote forte than mezzo-forte. There is certainly no reason for singing them piano. They may not express our own praise, but they do express praise which is continually being offered with ours, and to which we refer with exultation.

PAOLO RUFINO.—Liszt has definitively declined to again appear as a public performer in England.

JOSEPH KINDON.—The question should be addressed to a singing master.

A. F. F.—Will be answered in our next number.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AMPLEFORTH, YORK.—The Concert in connection with the annual Exhibition Day was given by the professors and students in the Study Hall on the 16th ult., under the direction of Herr F. von Tugener, Professor of Music at the College. The concert was a most delightful one in every respect, and elicited from the numerous company the warmest plaudits and several encores. A Commemoration March, by Scotson Clark, and Weber's Jubilee Cantata occupied the first part of the programme. The second portion was miscellaneous, and included compositions by Professor Tugener.

BANBURY.—At Mr. G. A. Hardacre's tenth and last Organ Recital at the Parish Church, he was presented with a purse and silver salver, on which was engraved, "Presented with a purse of fifty sovereigns to G. A. Hardacre, on his leaving Banbury, by the Vicar and congregation of St. Mary's, and other friends, as a mark of their personal esteem and appreciation of his musical talent. June 28, 1879."

BECKENHAM.—An interesting Meeting was held in the Schools on Monday evening, the 15th ult., when the boys of the Parish Church choir were publicly examined in musical knowledge in the presence of a number of friends. The Rector, Rev. W. L. Cator, presided, and introduced Mr. J. Spencer Curwen, who had volunteered to conduct the examination. The boys have been taught music on the Tonic Sol-fa system by the Organist and Choirmaster, Mr. Sydney F. Coles, F.C.O. Each boy underwent five individual tests, of musical memory, time, tune, musical ear, and sight-singing, and their successful performance was greeted with applause. The Rector concluded with a vote of thanks to Mr. Curwen, which was heartily carried.

BENHILTON, SUTTON, SURREY.—On the 8th ult., an Amateur Concert was held in the School-room, in aid of the funds of the Parish Church, All Saints'. An interesting programme was provided, and rendered throughout most satisfactorily. The first part was devoted to sacred music, the chief items worthy of notice being Mozart's "Gloria" (Twelfth Mass) and "Ave Verum," the latter especially being



artistically rendered, and Spohr's "As pants the hart," the solo being well sung by Miss Williams. Mr. Detmar and Mr. Hyslop were also very successful. "Ti Prego" (Curschmann) was effectively rendered by Miss Williams, Miss Ball, and Mr. Detmar. The second part commenced with Beethoven's Overture, *Egmont*, arranged as a piano-forte duet, well played by Mr. Sharp and Mr. Ward. The trio, "O memory" (Leslie), by Miss Place, Mr. Ball, and Mr. Hyslop, was well received and encored. There were many of the songs. The choir sang several part-songs with good expression, reflecting great credit on the Conductor, Mr. Sharp, the organist of the church. Mr. Ward was an able accompanist.

**BREWICK-ON-TWEED.**—The nineteenth Annual Festival of Parochial Choirs in connection with the Durham Diocesan Church Choral Association took place in the Parish Church on Tuesday, the 15th ult., on which occasion the choir consisted of about 400 voices. The movement was originated in 1860 by Mr. T. Rees Evans, and annual meetings have since been held in the diocese, the centre of attraction every fourth year being the Cathedral Festival. The great good derived from these meetings was fully shown by the steady chanting of the psalms and canticles, the precision with which the five-part anthem was executed, and the careful attention to light and shade in the rendering of the metrical tunes. The prayers were intoned by the Rev. H. Clementi Smith, M.A., late Precentor in Manchester Cathedral; the lessons being read by the Rev. T. Procter, M.A., Vicar of Tweedmouth, and the Ven. Archdeacon of Lindisfarne; and the sermon preached by the Right Rev. the Bishop of Edinburgh. Mr. Alfred Heap, Organist to the Right Hon. the Earl of Home, presided at the organ; and Mr. Rees à Becket Evans, Organist of the Episcopal Church, Melrose, officiated as Conductor.

**EASTBOURNE.**—The Orchestral Concerts now taking place at the Royal Pavilion are unquestionably the best that have ever been given. The new Conductor, Mr. Julian Adams, who earned so much fame both as a director of the orchestra and a pianist at the Pavilion, Buxton, has been engaged, and under his supervision the selection and rendering of the music have delighted every lover of the art. The inaugural concert to celebrate the opening of the Park season was well attended, and the season promises to be a most prosperous one.

**FAVERSHAM.**—Mr. C. D. Hobday gave a most successful Concert of Classical Chamber Music, on Thursday evening, June 26, at the Institute, under the patronage of Lady Sondes and Lady Harris. The following artists were engaged: vocalist, Miss Florence Norman, R.A.M.; pianoforte, Mrs. Bucknall-Eyre, R.A.M.; first violin, Herr A. Kummer; second violin, Mr. E. B. Norman; viola, Herr Weber, and violoncello, Mr. Joseph Norman. The programme was well selected and admirably rendered.

**FROME.**—The new organ, recently erected in Holy Trinity Church by Messrs. Allen, of Bristol, was opened on the 22nd ult. The organ is in a neat yet handsome pitch-pipe case. There are three double-action composition pedals to great organ, and two to swell. The compass of the pedal-board is 24 octaves, that of the sound-board 34 octaves—so that, by drawing the two pedal stops and the octave, the effect of four stops is produced. The choral service, during which Mr. J. Davis Cox presided at the organ, was well rendered, the choir giving evidence of Mr. Cox's careful training. The service was read by the Rev. W. E. Daniel, vicar, and the lessons by the Rev. G. F. De Gex, vicar of Christ Church, and the Rev. G. Boodle, of Clotford. The preacher was the Rev. W. Tait, of Tavistock. After the sermon Mr. W. H. Cox gave a recital upon the organ, which was well calculated to display the beauties of the instrument.

**HANDSWORTH, NEAR BIRMINGHAM.**—The second Annual Festival Service of the Lichfield Diocesan Gregorian Choral Association was held at St. Michael's Church, on Thursday, the 17th ult. The choir numbered 280 voices, and was composed of the choirs of All Saints, Christ Church, St. John's, and St. Andrew's, West Bromwich; St. Andrew's and Christ Church, Wolverhampton; St. Augustine's Mission Church, Stafford; St. Anne's, Derby; Wilmcote, Walton, Ambleside, St. Matthew's, Smethwick, and some members of St. Michael's, Handsworth. Mr. C. Warwick Jordan, Mus. Bac., Honorary Organist to the Association, presided at the organ. The service-book contained the new arrangements of the first tone to the Magnificat, and of the fifth tone to the Nunc dimittis—the former by Mr. Warwick Jordan, the latter by the Rev. H. Fleetwood Sheppard; both specially written for the occasion. Considering that there had been only one joint rehearsal, the Plain-Song and Harmony Choirs sang together with wonderful precision, under the conductorship of Mr. Frederick W. Williams, the Honorary Secretary. Altogether the service was very successfully rendered.

**KELVEDON.**—A new clock, with Cambridge chimes, having been set up in the tower of the Parish Church, a Festival Service was held on Friday afternoon, the 4th ult., which attracted a crowded congregation. The choir of the church was augmented for the occasion by members of the choir of the Temple Church and St. Paul's, Regent's Park. Mr. W. W. Stanforth presided at the organ, and the service was sung in F; the Anthem, "Sterndale Bennett's 'God is a Spirit';" Kent's "Blessed be Thou" being sung at the conclusion of the service. The sermon was preached by the Rev. Sir John C. Hawkins, Bart., Canon of St. Albans' Cathedral.

**LEEDS.**—On the 15th ult., at the Town Hall Organ Recitals, Dr. Spark devoted the whole of his programme to the works of the late Henry Smart. The selection was excellent; and we need hardly say that the friend of thirty years did full justice to the works of the deceased. The most interesting number was a Postlude in E flat, written for the *Organist's Quarterly Journal*, and the last composition of Mr. Smart. It is a clever and musicianlike work, and of such elaboration that a first hearing would hardly justify a critical analysis. Instead of playing an Allegretto set down in the programme, Dr. Spark appropriately played a hymn written by the late composer, which was listened to with much attention by the large audience assembled.

**NAVAN.**—The Ninth Festival of the Meath Church Choral Association was held on the 24th of June in the Parish Church. The choir, present were Trim, Athboy, Slane, Kells, Navan, Ardbraccan, Kentstown,

Paynestown, Rathmolyon and Agher, in addition to several individual members of other choirs. Before the service, the hymn "Praise, my soul, the King of Heaven," was sung to Dr. Gauntlett's tune. The Venite was sung to a single chant by Sir F. Ouseley, the 107th Psalm to a cycle of four chants by Mr. Young, of Lincoln, and the 121st Psalm to a Chant in E by Mr. Barnby. The Te Deum was sung in F, and the Anthem, Sir G. Elvey's "O give thanks." The Kyrie was taken from Dr. Steggall's Service in G, and the Introit from Sir R. Stewart's Service in the same key. The Jubilate was sung to a fine double chant by Sir J. Goss. The singing of the united choirs was very satisfactory throughout, the various leads in the Anthem and Te Deum being taken up with precision. The sermon was preached by the Rev. G. Nugent, Chaplain to the Bishop of Meath. Mr. W. H. Gater, Mus. Bac., Choirmaster to the Association, presided at the organ.

**NEW MILL, NEAR HUDDERSFIELD.**—On Sunday, the 6th ult., special Services were held in the Parish Church, and collections made in behalf of the Day and Sunday schools. The sermon in the morning was preached by the Rev. E. Brownrigg, Vicar of Shelley, and in the evening by the Rev. C. A. Hulbert, Vicar of Almondbury and Hon. Canon of Ripon Cathedral. The musical portion of the services was rendered very efficiently under the direction of Mr. C. E. Holmes, Organist and Choirmaster, who presided at the organ. The Anthem in the morning was "It came even to pass," Sir F. A. G. Ouseley, and the Jubilate was sung to Dr. John Smith's (Dublin) setting in B flat. In the evening, the Anthem was Handel's air, "Praise the Lord with cheerful noise" (*Esther*), and the Chorus "Fixed in His everlasting seat" (*Samson*). The solo vocalist was Miss Annie Jenkinson. The chorus was sung with great precision and effect. The Magnificat and Nunc dimittis were taken to Sir R. P. Stewart's setting in G. At the close of the evening service Beethoven's "Hallelujah Chorus," from the *Mount of Olives*, was sung. The hymns at both services were special, and the tunes included two new ones by the Organist, which were especially well rendered.

**NEWPORT, ESSEX.**—On Thursday, the 17th ult., the Annual Festival of the North-West Essex Choral Association was held in the Parish Church. The choir numbered about two hundred voices. Mr. Worsley Stanforth, the Choirmaster to the Association, presided at the organ. The Responses were sung to Tallis's music; the Psalms in the morning being taken to Gregorian tones, and those in the afternoon service to Anglican chants. Mr. Warwick Jordan's arrangement of the Fifth Tone was used for the Te Deum, and the Anthem was Sir John Goss's "O give thanks." An excellent sermon was preached by the Rev. Edgar Smith, of Highgate. The festival was in every respect a great success.

**NORTH BERWICK, N.B.**—Mr. Frank Bates, Organist of St. Baldred's Church, gave an Organ Recital on Monday, the 14th ult. The programme included Bach's Fugue in G, and selections from Handel, Mendelssohn, Smart, Guilman, &c.

**SHERBORNE.**—The forty-ninth Commemoration Concert was given on Thursday evening, the 3rd ult., by the School Musical Society in the new school-room. The programme was an ambitious one, but its success was quite equal to its aim. Part I. opened with two movements from Beethoven's Symphony in C, performed by the school orchestra, assisted by eminent artists from London. This was followed by Mendelssohn's Cantata *Praise Jehovah*, which by its massive breadth and the prominent part taken in it by the chorus was the best possible work that could have been selected for the occasion. In this the school chorus highly distinguished itself under the able conducting of Mr. Louis N. Parker. The solos were all sung by members of the choir.

**SYDNEY.**—The programmes of the Concerts given by the University Musical Society and the Sydney Musical Union, under the direction of Herr Josef Kretschmann, are models of what classical concerts should be. The attendances at the performances have been uniformly good; and there is little doubt that the continuance of these Associations is earnestly to be desired by all who wish to aid in the spread of high-class music.

**TENBY.**—The members of the Musical Society gave a performance of Mendelssohn's *Elijah* in the Corn Exchange, on Thursday, June 26, which was numerously attended. The principal parts were taken by Mrs. Caldicott, Miss M. E. Pound, Mr. Fredricks, of Hereford Cathedral, and Mr. Thorndike. The choral singing was most satisfactory; the points were firmly taken up, and every difference of light and shade carefully observed. The performance was materially assisted by a small orchestra led by Mr. E. G. Woodward, of Gloucester. The concerted pieces were well sung by members of the Society.

**TENBY.**—A Masonic Festival Service was held at St. Mary's Church on Thursday, the 10th ult. The choral portions of the service were sung by the church choir, assisted by Masons, numbering thirty-eight voices. Throughout the service they sang well together, in good time and perfect tune, and with a very commendable attention to light and shade. The Responses were sung to Tallis's festival setting, and the special psalms to Gregorian tones by the boys' and men's voices alternately. The Cantate Domino was sung to an old cathedral double chant of Dr. Woodward's, and the Deus misericors to a single one by J. Barnby. The Anthem was Gounod's "Send out Thy light," which was on the whole well sung. Previous to the commencement of the service Mr. Armstrong played an excellent selection of music. A collection was made at the close towards masonic and local charities, which amounted to nearly £10.

**WOOLWICH.**—The Rev. T. Tuffield, assisted by Miss Marian Williams (Gold Medalist R.A.M.), Miss Martha Harries, R.A.M., and a number of friends, gave a Concert at the Town Hall, on the 2nd ult., to a large and appreciative audience. Miss Williams created quite an enthusiasm by her splendid singing, and Miss Harries shared the honour of the evening with her, both ladies receiving several encores. The choir sang in a finished style, under the leadership of the Rev. T. Tuffield.

**WORCESTER.**—The Members of the Worcester Madrigal Society, conducted by the Rev. E. V. Hall, Precentor of the Cathedral, gave a very successful Concert on the 8th ult. in aid of the Restoration Fund

of St. Helen's Church. The piece, madrigals ancient and modern. Cathedral choir, contributed a hymn, hoven's "Adelaide," and a song. The name of Miss Louie Wood, in our last number, was printed.

**ORGAN APPOINTMENTS.**—Mr. and Choirmaster to Brunswick Hall, Organist and Choirmaster to Ashton-under-Lyne.—Mr. Edw. to St. Katherine Cree, Leader Organist and Choirmaster to William L. R. McCluer, Organist Chapel, Homerton.—Mr. Alfred the Chapel of the Rolls, Choir Organist and Choirmaster to Trinity, Knightsbridge. S.W. Trinity Church, New York.—Cathedral, Montreal.—Mr. H. master to Workop Abbey.—Choirmaster to Emmanuel Church.

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